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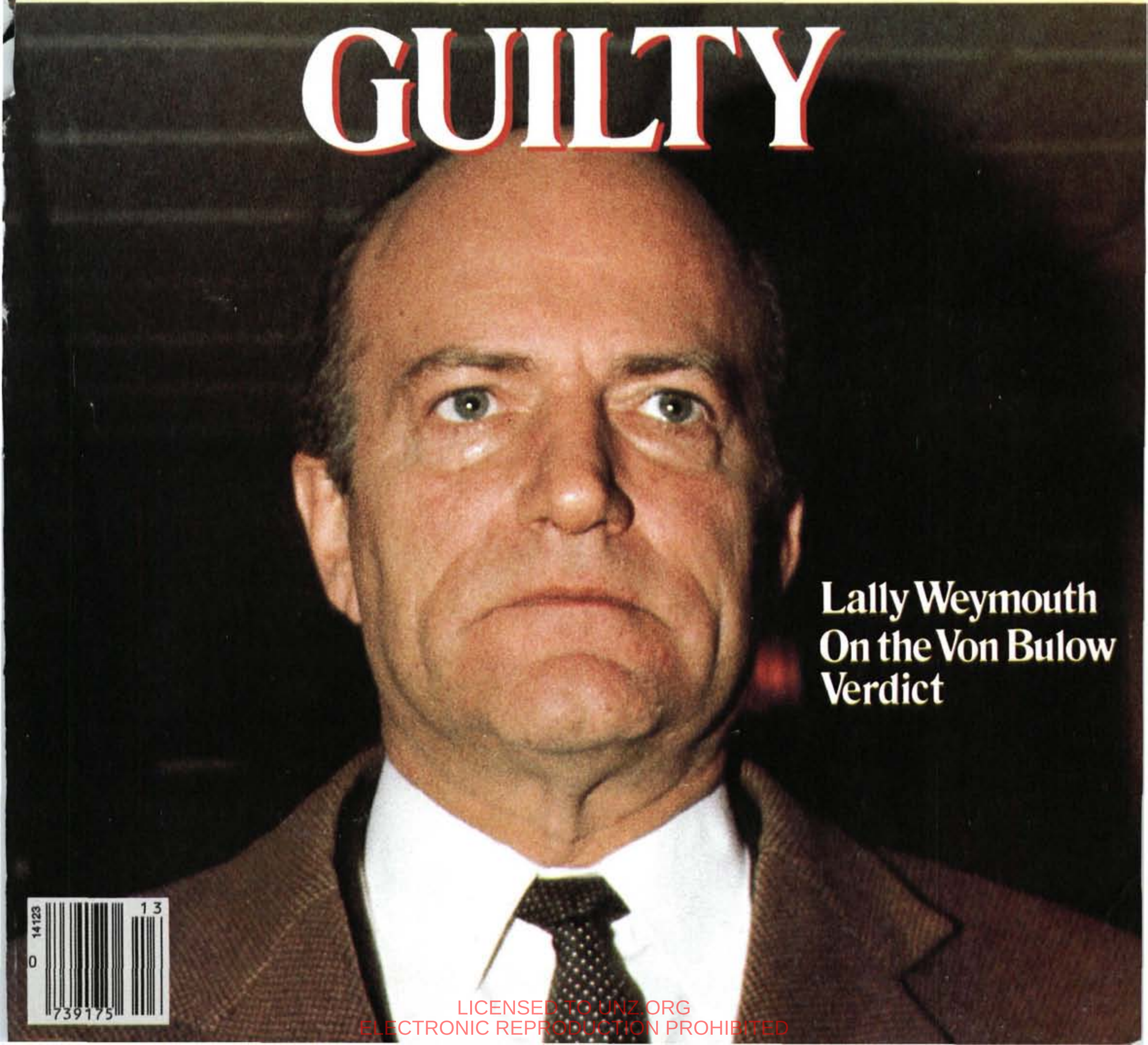
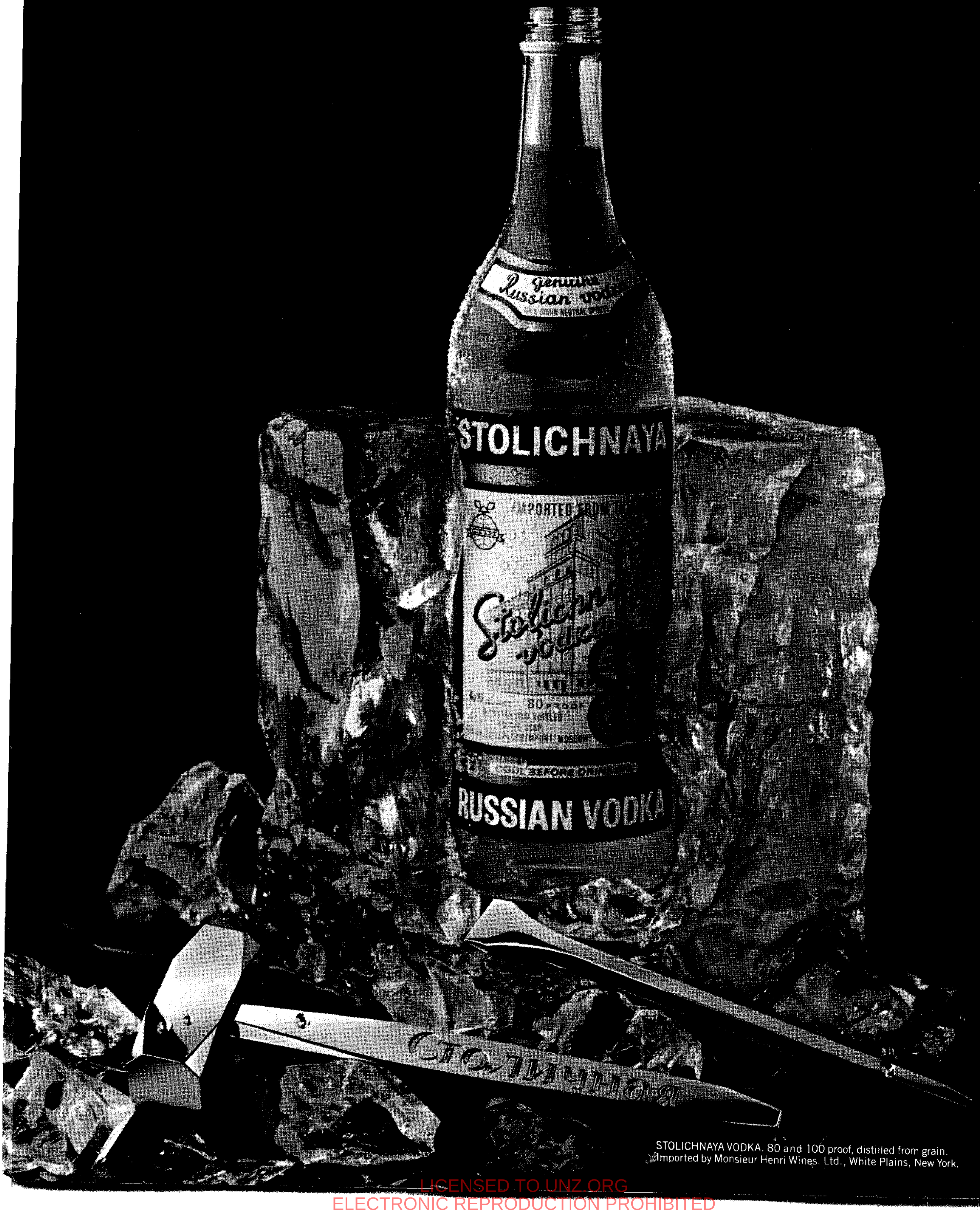


Lally Weymouth
On the Von Bulow
Verdict

Stolichnaya
The Vodka



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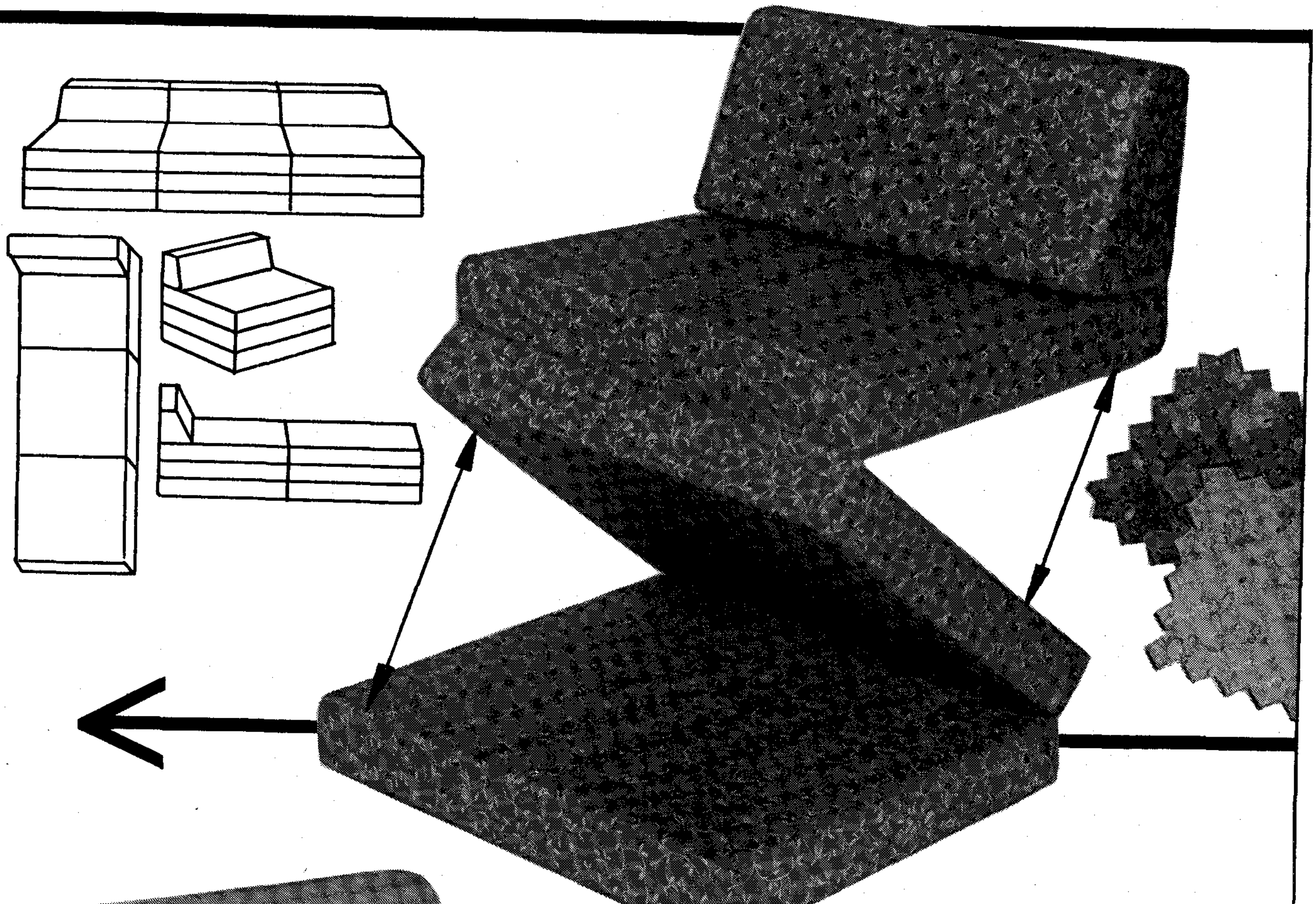

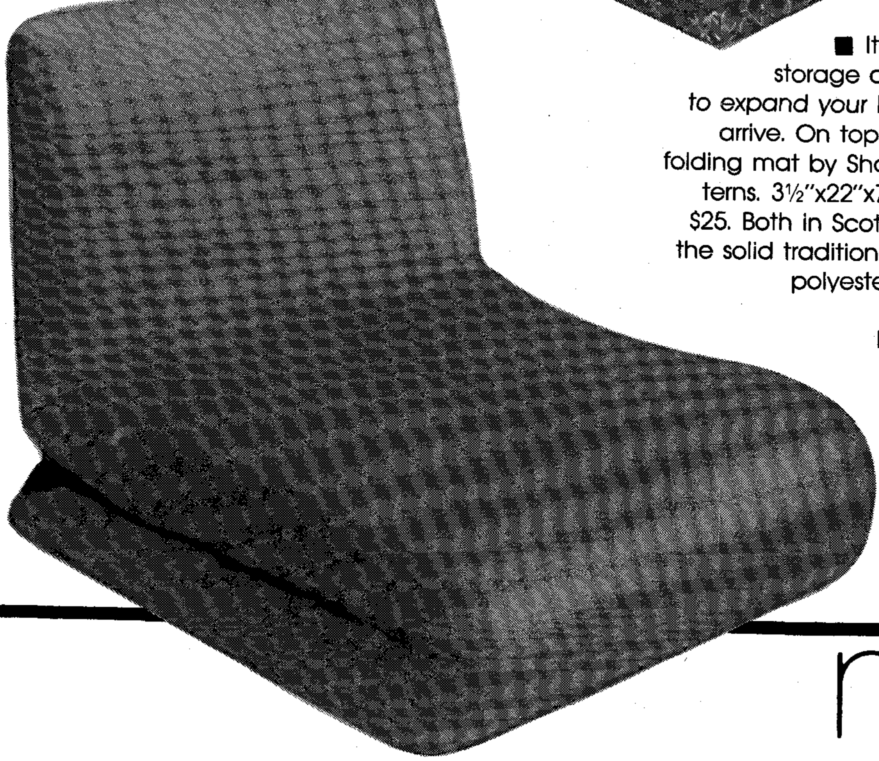

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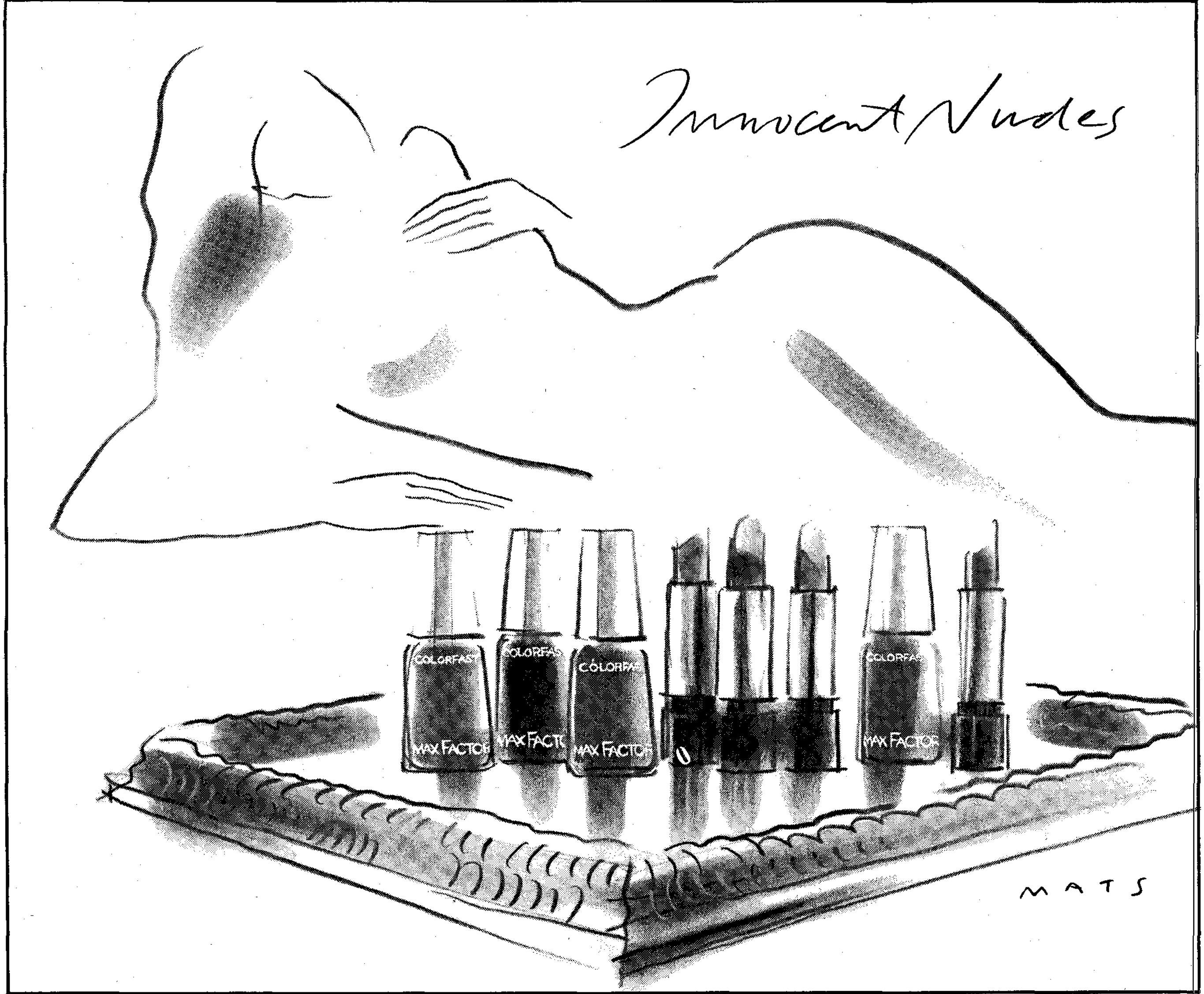

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Verdict on von Bulow

By Lally Weymouth

After six days of deliberation, and despite rumors of a deadlock, the jurors found Claus von Bulow guilty of trying to murder his rich, beautiful wife. What were the turning points in the case, and how did Claus bear up in the last crucial moments? Lally Weymouth, who covered the trial from its inception, offers her analysis of the proceedings based on exclusive interviews with jurors, defense lawyer Fahringer, prosecutor Famiglietti, and police sleuth John Reise, the unsung hero of the case.

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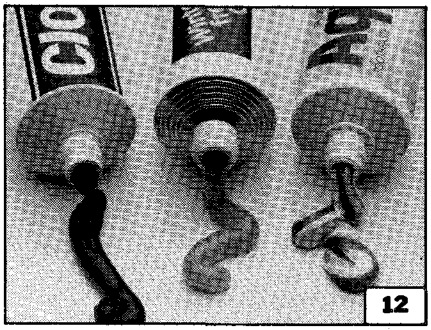
Home Furnishings: Amazing Space

By Nancy McKeon

If something there is that doesn't love a wall, it's a New York apartment dweller in search of greater living space. Here are eight mostly conventional apartments—not an honest loft among them—in which doors, walls, and entire rooms have been moved or remodeled to maximize space, enhance architectural interest, and show views to their best advantage. Lebensraum may be limited here, but with a creative designer and lofty ambitions, anything is possible.



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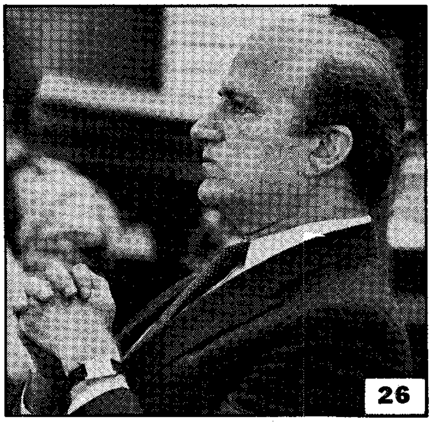
The Met's Own Foreign Affair

By Dorothy Rabinowitz

The Metropolitan Museum of Art touched off a furor this winter when it chose to cancel an archaeological exhibit from Israel. At the center of the controversy, it now turns out, was none other than Henry Kissinger, who initially cautioned that the show might set off political repercussions. Plans to mount an Israeli show have since been revived, and the Met is trying to smooth over its contretemps with the city's Jewish community. We are left with a glimpse at the inner workings of this country's most prestigious art institution—and some unresolved questions about the propriety of mixing politics and art.



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Toothpaste marketers have found a major gimmick in those translucent gels.

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By Elizabeth J. Block

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By Vic Ziegel

The stars will not all be out at this week's Avon Championships.

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By David Denby

Richard Pryor returns to the land of the living with 88 minutes of brilliant comedy.

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By Kay Larson

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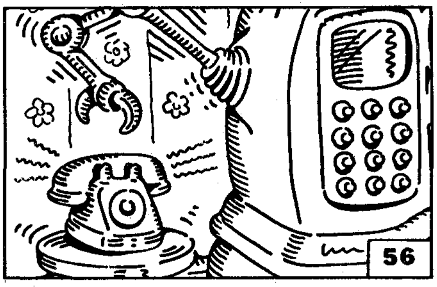
John Cage was toasted in an all-day marathon birthday concert.



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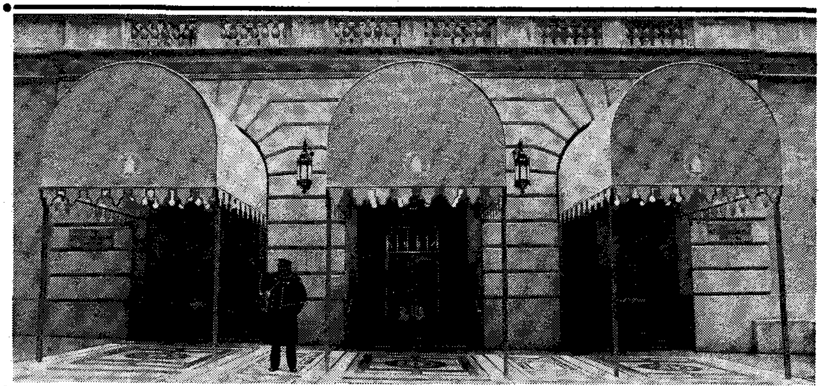

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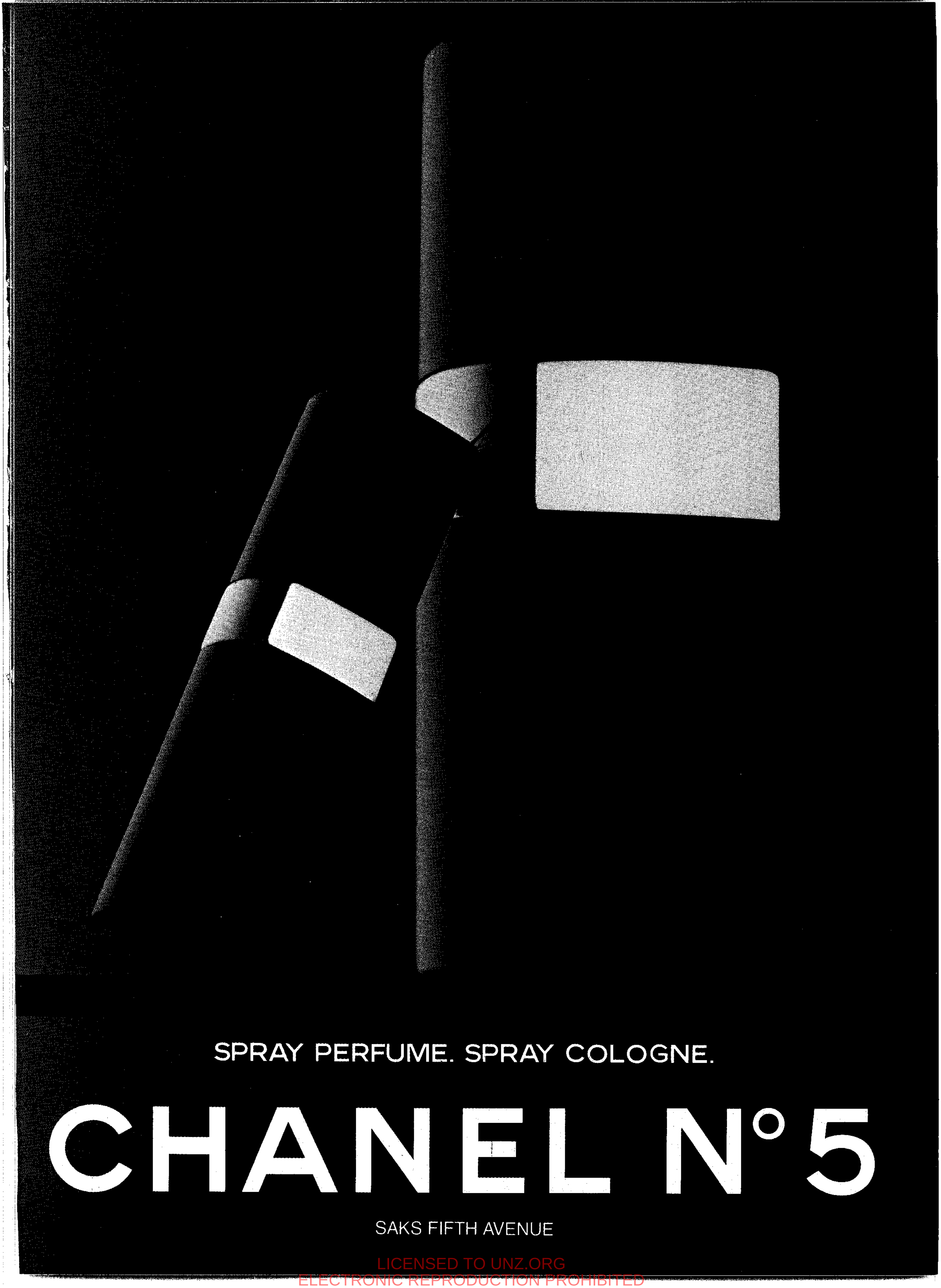
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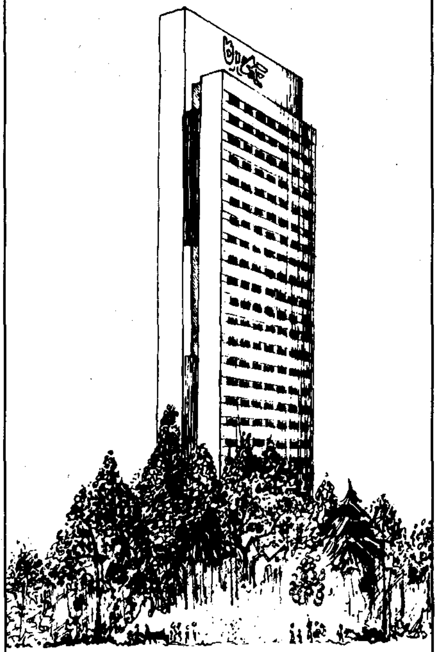

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LETTERS

Citizen Asner

PEOPLE LABELING ED ASNER A "COMmunist swine" ["What Does Lou Grant Know About El Salvador?," by Pete Hamill, March 15] are ignorant of the adventures of the United States in Latin America over the past several decades. We need more people like Mr. Asner to point out what our own State Department will not openly tell us. Further, he should not be penalized by his colleagues for exercising his rights to information and to free speech. I do not believe Asner is "against" America at all. Rather, he is finding fault with this country's activities in El Salvador. He is absolutely justified in doing so—president of the Screen Actors Guild or not! Ed Asner is a concerned citizen. Hurray for his courage!

Judi Wilson Gay
La Crosse, Wis.

WHEN A CELEBRITY TAKES A STAND (however naïve) on an issue of national importance, it is usually in sincere hopes of using his or her visibility to encourage serious debate. Rather than exploring what, in fact, *any* of us knows about the complex issues involved in this latest Reagan foreign-policy disaster, your *People* magazine–style coverage of Ed Asner's stand on El Salvador was about as critically engaging as your features on where to find the best cheesecake. Mr. Asner, U.S. citizen, not Lou Grant, has exercised his right to criticize policy being carried out in his name.

Meg Fidler
Manhattan

No Kicks From the Knicks

COMPLIMENTS TO JOE KLEIN ["HOW Sweet It Isn't for Sugar," March 15]! I'm sure that most N.B.A. ballplayers feel the same way Michael Ray Richardson does. They should be worrying about hustling on the court and not to the bank. Reruns of *Green Acres* are more exciting than N.B.A. basketball. It is a shame to see such great memories of "DeBusschere from the corner" and "Willis with the turnaround jumper" fade away. The N.B.A. is a business and no longer a sport. If you want to see real basketball played, tune in to the N.C.A.A. playoffs: teamwork, cheerleaders, strategy, fan participation—action at its best!

James M. Leary
Scarsdale, N.Y.

IF JOE KLEIN WISHES TO SEE SOME GOOD ball, then a trip "across the river," to where a "banished" yet rejuvenated Ray Williams is leading a young New Jersey Nets club to a possible playoff berth, is recommended.

Frank Centore
Hackensack, N.J.

Funding for the Arts

MARIE BRENNER'S PUFF PIECE "THE SEcret Life of Gilbert Kaplan" [March 15] says that at one time Kaplan's magazine, *Institutional Investor,* was publicly owned, "but then Kaplan decided he didn't like stockholders. He bought every share of his stock back." How very noble of him. She might have mentioned that the stock was sold at issue for $13.50 a share, making Kaplan wealthy. And that, some years later, with the market (and his stock) terribly depressed, he *forced* his shareholders to sell back to him at $3 by means of a tender offer.

Frank Lester
Manhattan

WHY, MR. KAPLAN, DON'T YOU GIVE THAT $100,000 to a struggling orchestra, or set up a scholarship for conducting students, or start someone off on his or her much worked for, much deserved career? It is Charles Bornstein, the proverbial starving artist, who should be on that podium at Avery Fisher Hall to conduct Mahler's Second a few months hence, not some egotistical, self-aggrandizing amateur.

Bill Sherwood
Manhattan

BRAVO FOR GILBERT KAPLAN! HIS ASTONishing determination to conquer a seemingly impossible challenge proves the age-old adage "where there's a will there's a way." I would gladly *purchase* a ticket to his conducting debut; I suspect I would leave the hall whistling "The Impossible Dream."

Beatrice Da Silva
Manhattan

Lincoln Center Beat

IN "LINCOLN CENTER: EATING TO THE Beat" [March 8], I say of Café des Artistes, "It is often impossible to get a reservation in this place. But nine times in ten, if you just show up with warm money in your pocket, you will have a table in ten or fifteen minutes." This was meant to suggest only that tables usually become available, not that it takes a bribe to get one.

Seymour Britchky
Manhattan

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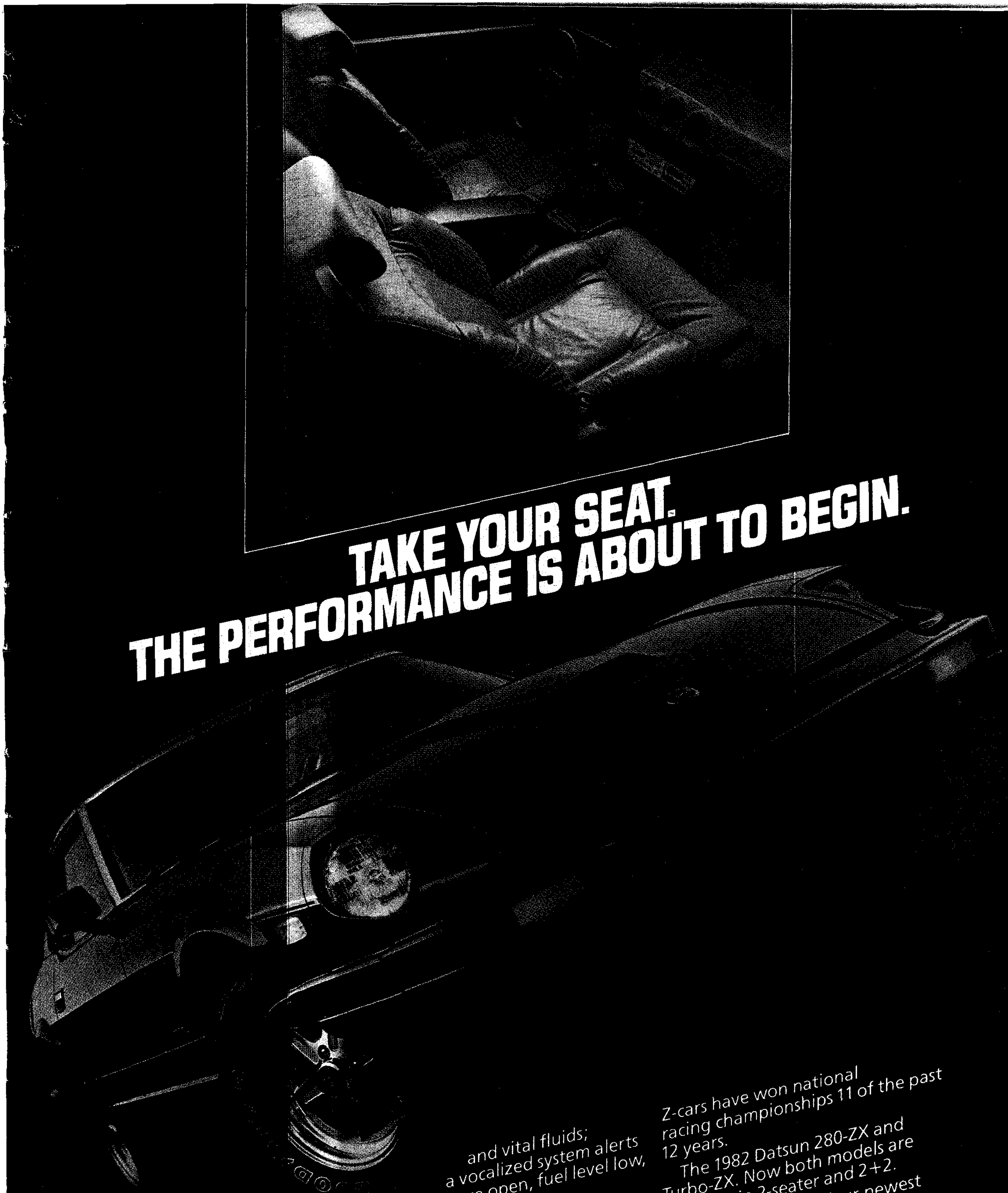

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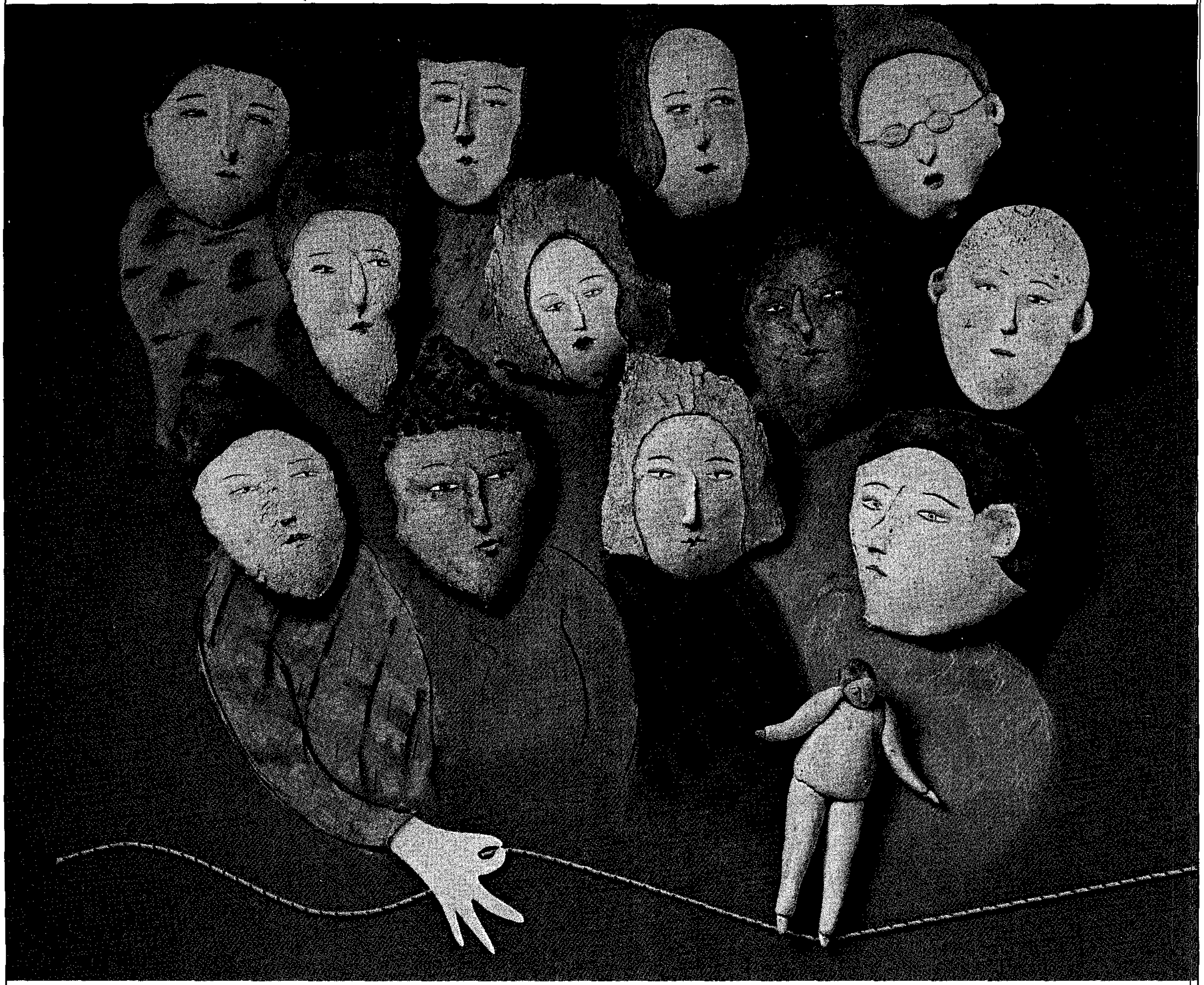

Idealism on trial.

The jury system is slow, tedious, inefficient–but it's the stronghold of an essential democratic ideal.

PLATO said that the unexamined life is not worth living. On a parallel theory that the unexamined society is not worth having, TIME periodically scrutinizes one or another of the ideas that are basic to the way we live, ideas that we take for granted but perhaps shouldn't.

In a recent issue of TIME, the jury system came under just such scrutiny. And high time, many would say, remembering the inefficiency of that strict and stately protocol.

But even as it comments on current streamlinings of the system, TIME observes that trial by jury realizes an essential democratic ideal: that a citizen's security is best protected not by any institutional or intellectual elite, but by the common sense of his fellow citizens; and that the jury system was quite properly designed, not to be efficient, but to be just.

By thus lighting up crannies of idealism all too easily overlooked in the general scuffle of practicality, TIME refreshes the familiar, and gives us new terms in which to think about our lives, our values and our society. An intriguing intellectual experience, not "news" in the conventional sense, but a logical extension of TIME's ambition to present the world in a way that makes something happen inside the reader's head.

Another reason why, each week, millions more people read TIME than any other news magazine. They get more out of it, because we put more into it.

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INTELLIGENCER

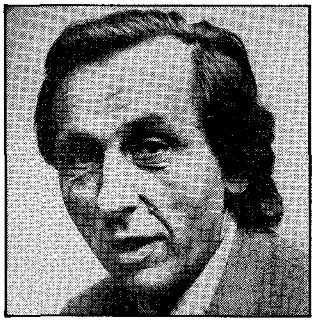
Gonzo Journalist Goes to Bat for Greider

Rolling Stone's HIRING LAST week of William Greider, a Washington *Post* assistant—managing editor and author of the *Atlantic*'s celebrated David Stockman interview, was partly due to gonzo journalist Hunter Thompson.

"Hunter told us we'd be crazy not to go after the best," said *R.S.* managing editor Terry McDonell.

Some *Post* staffers claimed that there was bad blood between Greider and *Post* brass because of the Stockman piece. But McDonell said it took six weeks to lure the writer from the *Post*, where he'd been mentioned as a possible successor to executive editor Ben Bradlee.

Greider, who'll write a biweekly political column for the magazine, said he'll be making "a lot more money." (*Post* insiders estimate his salary there at $55–$65,000.) "The *Atlantic* article made me more salable," he said.



Greider: *Stockman to* Stone.

Nixon: Next Stop Morocco

RICHARD NIXON, WHO MET with Jamaican officials shortly before President Reagan's Caribbean Basin initiative, is continuing to roam the world's potential hot spots.

The former president will visit Morocco this spring, that country's ambassador to the United States, Ali Bengelloun, told *New York*.

Nixon was invited by the U.S. ambassador to Morocco, Joseph Reed, and will meet with King Hassan, according to Bengelloun. He said that Nixon and the monarch will "exchange points of view" on "general problems."

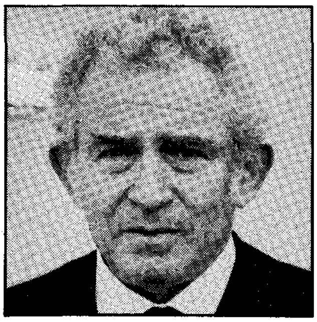
Morocco, engaged in a border dispute with Algeria, is pressing for American recognition of its claims on the western Sahara. And Nixon's trip follows visits by Secretary of State Haig, Defense Secretary Weinberger, Energy Secretary Edwards, and various Pentagon officials.

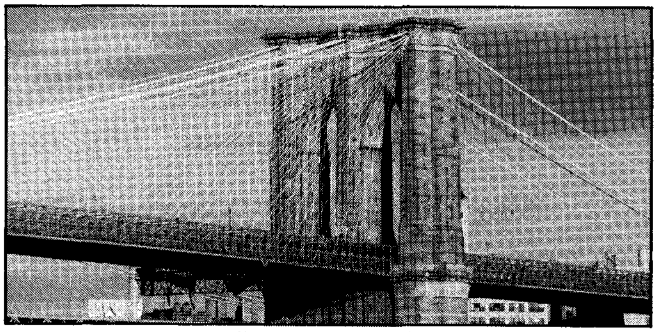
However, a State Department spokesman insisted that, though Nixon's host Reed is a Reagan-administration appointee, the trip is classed as "private." The ex-president and Reed "may be old friends," the spokesman said.

Mailer Sells U.S. the Brooklyn Bridge

NORMAN MAILER HAS BEEN waging battle again, this time for the Brooklyn Bridge.

In late 1980, the Brooklyn Bridge Centennial Commission urged the United States Postal Service to issue a stamp commemorating the bridge's May 24, 1983 centenary, but was turned down. "The post office said it only issued stamps for things of national and international distinction," explained an aide to Brooklyn Representative Fred Richmond.





New cause: *Mailer and his "lovely piece of steel."*

Informed of this, Brooklyn Heights resident Mailer recently fired off a plea to his old literary pal James Michener, an avid stamp collector and a member of the committee that advises the postal service on special issues.

"God, I think it's a lovely piece of steel ... it would make a honey of a stamp, and so I write to you for I hear you are Heap Big Moose," wrote Mailer in a letter released to *New York*.

Last week, the post office agreed to issue the stamp in 1983.

Qaddafi's Odd Taste in Go-Betweens

WITH BILLY CARTER NO longer a desirable middleman, Libyan leader Muammar el-Qaddafi apparently has been shopping for a new link to the White House.

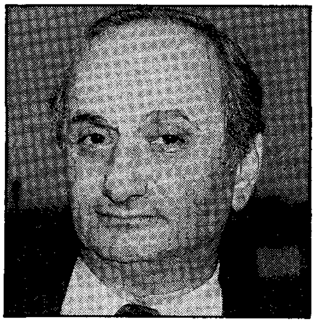
Peter Malatesta, friend of Frank Sinatra's, one-time aide to former vice-president Spiro Agnew, and author of *Party Politics*, a recent book on Washington social climbing, was invited to Tripoli last year—ostensibly for a rare interview with fugitive Edwin Wilson, a former C.I.A. agent. The interview was later published in *People* magazine.

Malatesta now says that when he was in Tripoli, a high-ranking Libyan official offered him $2 million to set up a meeting between Qaddafi's military chief of staff, Mustafa el-Kharoubi, and either Richard Allen, then national security adviser, or another Reagan official, such as Vice-President George Bush.

"I said I couldn't take money, but I'd be glad to relay messages," said Malatesta, who met with Bush's chief of staff, Admiral Dan Murphy, on his return.

A Justice Department source said Malatesta's visit with Wilson had been confirmed, but there was no way of knowing what was said in Tripoli.

A spokesman for Bush said the C.I.A. had been asked to check out Malatesta's account. Any meeting with el-Kharoubi would have to be arranged "through the State Department, after we confirm the source of the invitation," the spokesman explained.

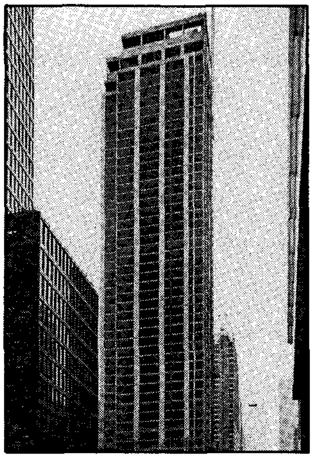


Malatesta: *Libyan connection.*

BY SHARON CHURCHER

Photographs: top, Washington *Post*; center top, Thomas Victor; center bottom, Stan Ries/ESTO; bottom, Fred McDarrah.

MOMA Tower Accused of Playing Favorites



Going up: *But who's getting in?*

A WEALTHY ART LOVER WHO tried to buy an apartment in the Museum of Modern Art's 52-story condominium tower claims he was told it was going to "friends" of the developer, the Chicago-based Shaw Company.

On January 8, the first day of sale, Los Angeles psychiatrist and museum member Josh Hoffs offered a deposit on 11H, a $260,000, one-bedroom unit overlooking the sculpture garden. "The sales agent said he wasn't sure 11H would be available, because insiders or friends of the developer might want it," charged Hoffs, who first got in touch with Shaw about the controversial tower around three years ago.

Still, Hoffs applied, later saying he'd take a similar unit, 9H or 10H, if 11H wasn't available. According to a complaint his lawyer has filed with Attorney General Robert Abrams, he was then told his credit and reputation had passed muster but the units were being assigned to "these 'friends.'"

An Abrams spokesman said he was taking the complaint "seriously." Since the units are being sold through a public offering, an applicant who passes Shaw's financial and other tests "should have a right to buy," the spokesman argued.

Shaw vice-president Sedgwick Mead, expressing an interpretation of the law shared by some private real-estate lawyers, contended his firm has a right to sell to its friends. Did it? "These apartments were sold to people known to us because they'd been contacting us—not personal friends."

Yoko's Book Snagged by Simon and Schuster

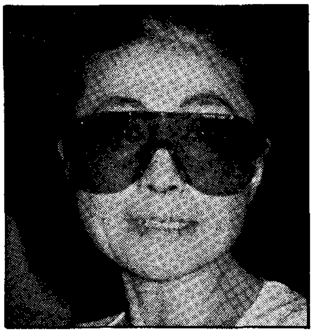
YOKO ONO HAD RECEIVED A fat offer from G. P. Putnam's Sons for her upcoming book about John Lennon when, say publishing insiders, her representatives apparently were stopped in their tracks by Simon and Schuster.

"They advised that if she checked her contract on *Grapefruit* [a book she published with Simon and Schuster in 1970], she would discover that it contained a clause that gives the house first refusal on her next book," said one source.

The clause is said to require the company to match any other bids Ono has had if it wants to publish the new book. But the insiders said Simon and Schuster doesn't have to make its bid until Ono delivers a completed manuscript—something that's still in the future, by most accounts.

"We are now just waiting for some news," a Putnam's source said. "There's nothing we can do."

Last week, letters were said to be flying back and forth between Simon and Schuster and Ono's lawyer, who wouldn't comment. S & S vice-president and editor-in-chief Michael Korda confirmed there was a dispute.



Ono: *Lennon-bio hitch.*

"We wish Yoko Ono nothing but good and would love to have a publishing relationship with her," he said. "All that is taking place is a difference of opinion on the contractual right to publish this book without first showing it to us under what we consider a binding option."

Computer Stalks Book Thieves

A COMPUTER HAS POSTED A "Wanted" list for Bernardo Bertolucci's screenplay for *Last Tango in Paris*, the first two drafts of George Lucas's *Star Wars*, the first draft of Sly Stallone's *Rocky*, and the shooting script of Paul Schrader's *Taxi Driver*.

These movie-industry treasures were pilfered from a University of California archive and are among 4,000 items that have been logged on BAMBAM—"Book Alert: Missing Books and Manuscripts." The brainchild of a New York historian, Daniel Leab, and his wife, Katherine, BAMBAM is an international data bank that's just been set up to try to counter an estimated $36 million a year in such thefts.

The system will be publicly demonstrated for the first time this month at the New York Antiquarian Book Fair.

By punching into a computer terminal, participants can learn within three minutes whether an item that's being offered for sale to them is "hot." What happens when the computer tells them they're probably dealing with a seller of stolen goods?

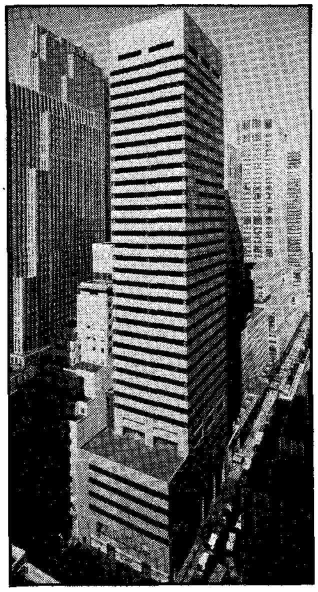
"We'll physically apprehend these thieves," vowed Norman Dudley, a librarian at the University of California. "We're getting ripped off too much entirely."

Rents for Choice Spots Looking Foreign

RETAILERS WHO HAVE thoughts of opening up at some of midtown's swankier addresses, like the Trump Tower and Piaget building on Fifth Avenue, had better be prepared to spend.

According to a study by Garrick-Aug, a leading store-leasing firm, rents on some sections of 57th Street, Third, Fifth, and Madison Avenues nearly doubled last year, to a maximum of $255 a square foot.

And with the Piaget building now said to be advertising space at $500 a foot, and Trump leasing space for even more than that, there's no sign of a break in the trend.



Pricey: *Piaget building.*

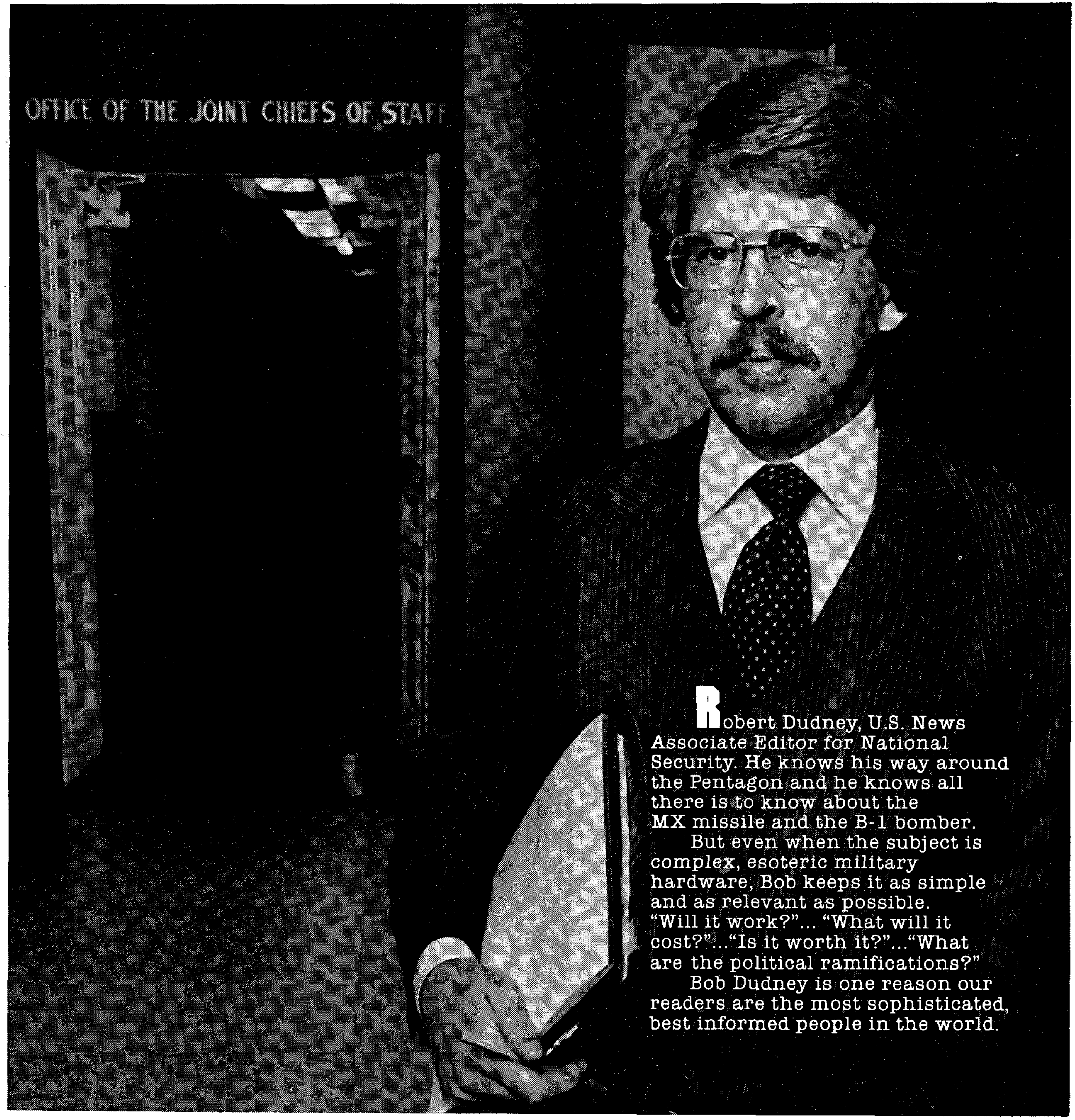
"A lot of people aren't leasing these stores to be profitable. They feel their rent buys advertising and promotion," said Garrick-Aug chairman Michael Hirschfeld. "Whether you're selling junk or quality, you have a name by being on Fifth Avenue."

The executive said one reason for the escalation in rents is that a high rise typically provides only about half the retail space that was on the site when it was occupied by low buildings.

Moreover, he added, foreign merchants—especially Frenchmen fleeing their country's new Socialist regime—tend to grab space at rents that would seem outrageous to New Yorkers.

Photographs: top, Kenneth Champlin; center, David McGough/D.M.I.; bottom, Wolfgang Hoyt/ESTO.

NEWSBUFF


OFFICE OF THE JOINT CHIEFS OF STAFF

Robert Dudney, U.S. News Associate Editor for National Security. He knows his way around the Pentagon and he knows all there is to know about the MX missile and the B-1 bomber.

But even when the subject is complex, esoteric military hardware, Bob keeps it as simple and as relevant as possible. "Will it work?"... "What will it cost?"..."Is it worth it?"..."What are the political ramifications?"

Bob Dudney is one reason our readers are the most sophisticated, best informed people in the world.

U.S.News & WORLD REPORT

WE'RE ON THE INSIDE LOOKING OUT FOR OUR READERS.

On Madison Avenue/Bernice Kanner

THE GELLING OF AMERICA

crest
Close-up
Colgate
Winter fresh Gel
Aquafresh
Aim
FLUORIDE

Squeeze plays: *Gels don't do anything better, but toothpaste buyers love them anyway.*

The Latest Toothpastes

THEY'VE SUDDENLY STARTED CROPPING up on drugstore and supermarket shelves, crowding the old, familiar packages. Manufacturers are shelling out millions to trumpet the introduction of each new one. But toothpaste consciousness being what it is, the average toothbrusher probably hasn't even noticed this massive marketing movement. It is the gelling of America.

We're talking toothpaste, of course—the fancy, colorful, almost iridescent kind that seems to glide and shimmer rather than grunt its way out of the tube. New technology involving silicas, the abrasives in gels, allows more sparkling tastes to come through. The gels have become the hottest thing to hit the toothpaste world since fluoride shook up the industry two decades ago.

The gelling of America began ever so humbly in 1970 when Lever Brothers came out with Close-Up. (Some people might think the movement began with Lever's Stripe, in 1957, but that long-since-departed brand was really an opaque paste with a kind of printing machine in the neck of the tube that created those stripes.) Close-Up did well, and Lever decided to introduce Aim in 1974. In 1979, Beecham Products joined in with a combination paste-gel called Aqua-fresh. Toothbrushers ate it up.

Last year, Americans spent about $1 billion on 2 billion ounces of toothpaste. That comes to 9.1 ounces per person—or a whole lot more if you factor out the toothless, infirm, sub-age, and folks who just won't brush. The gels command about a third of the market. But gels got the nod from the two industry giants just recently. Within the last six months, Colgate has rushed out with a Winterfresh gel; Procter & Gamble has offered Crest gel and is testing Pace, a second gel.

To the casual toothbrusher this may seem to be a lot of sound and fury signifying nothing. After all, gels don't do anything better than old-fashioned toothpaste. They don't fight cavities, freshen breath, or whiten teeth any better than the old, opaque, white standby. The jaded might even dismiss the whole thing as the latest fad in a fad-addicted business, like last year's liquid soap: After a splashy start, that product appears to be going down the drain.

But to the manufacturers, gel is something else. It's dollar signs in their heads. More toothpastes mean more shelf space. Twice as much shelf space means a bonanza. But launching a brand-new toothpaste is very costly and risky. A line extension, a new product with a familiar name, ah, that could be the ticket to greater shelf space and profits—hence Colgate Winterfresh and Crest gel.

The big selling point is taste, just at a time, it seems, when Americans are hungering for it. "Historically, taste wasn't considered a big factor in attracting and keeping a large market share," says Jack Salzman, an analyst at Smith Barney, Harris Upham & Company. "It's obviously a major preference now." Tooth decay has become less of an issue, thanks to the success of water fluoridation. The average American mouth contains only 6.4 filled teeth, and the American Dental Association notes that fewer and fewer new cavities are appearing.

Most people choose a toothpaste for its flavor—spearmint is the most popular taste, followed by peppermint, cinnamon, and wintergreen. Flavor is the most expensive ingredient, says Hercules Segalas, an analyst at Drexel Burnham Lambert, the brokerage house. The second costliest element is the tube; the active ingredient comes third. Three of the top flavors are very sweet (the peppermint in Colgate and Ultra Brite is less so). The reason, surprisingly, is children.

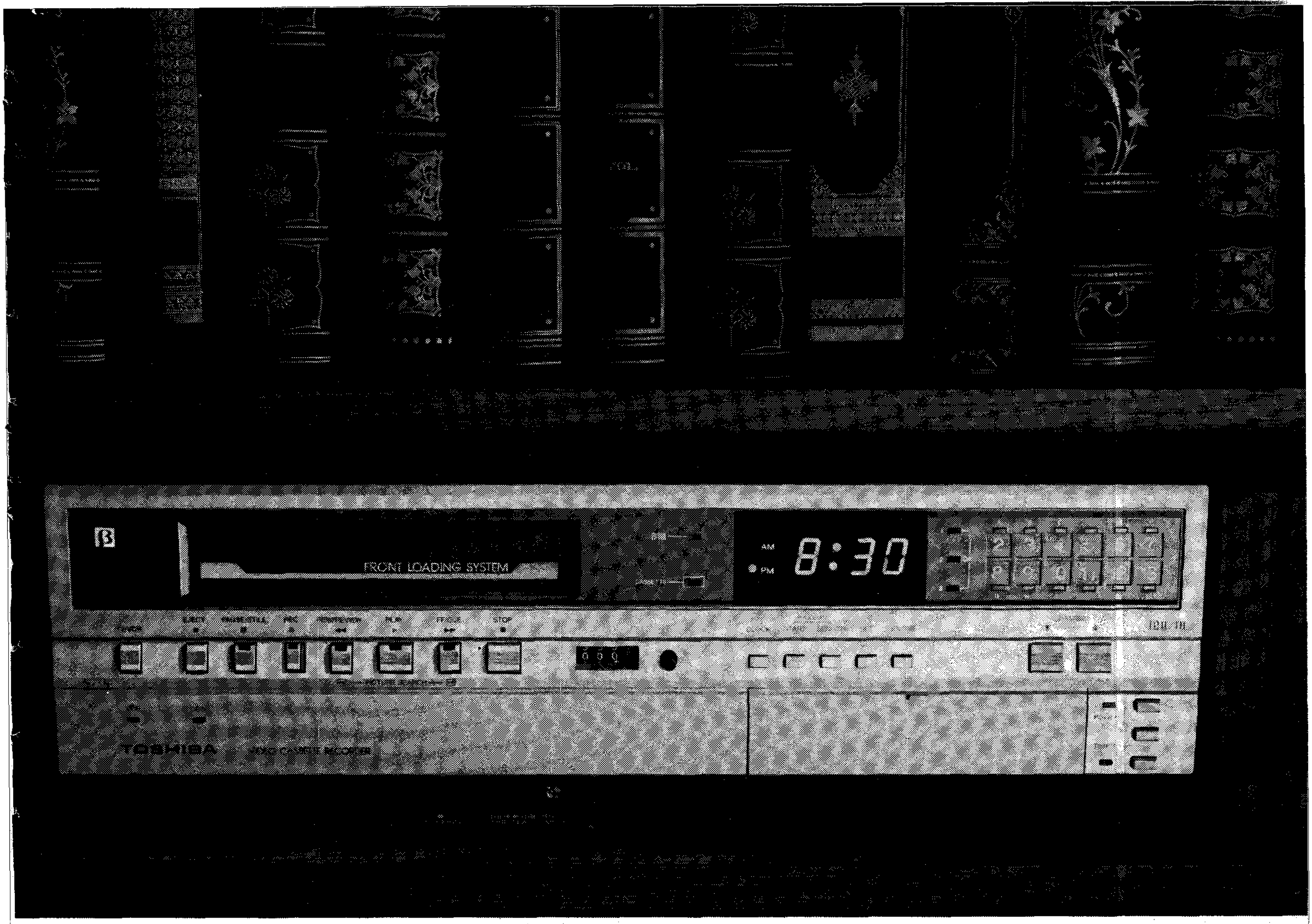
The great toothpaste wars have been won and lost in kids' mouths. "Their vote decides the brand for the family," says Segalas. "And they vote sweet." Manufacturers have long respected kid power. Back in 1913, Colgate's ads lectured: " 'Ought to' is not the *greatest* incentive with most children—nor with a fair proportion of their elders. But 'like to' is a motive of universal appeal."

Aim beats that same drum today. "Say, Mom, kids will brush longer with Aim because they love the taste," one ad says. Crest's advertising barks that kids love the flavor, their parents love the fight. There are other successful ad strategies, of course, but those, by and large, are not for family tubes. Close-Up addresses teens, with a breath-freshening story. In one spot a boy is smitten by a girl's fresh breath. She credits her toothpaste, with its "real mouthwash." Pepsodent is after adults, with a tooth-whitening pitch.

Toothpaste has been around for almost a century, though millions of people still clean their chompers with baking soda. At one time you could threaten to wash someone's mouth out with soap, and follow through by making him brush. Soap was the active cleansing ingredient in toothpaste. Today, sodium fluoride and synthetics are used.

In 1895, Colgate hawked its new Ribbon Dental Cream for 50 cents a jar—at a time when the Sears Roebuck catalogue advertised a high-back dining chair for only three cents more. For decades, Colgate was virtually the only toothpaste around. The company substituted collapsible tubes for the jars, then tampered with the tube opening so

Photograph by Aaron Rezny.



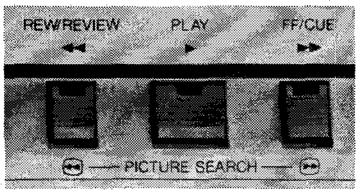
You'll love how it loads up front and how little it sets you back.

Thanks to Toshiba, you no longer have to be loaded to afford a VCR. In fact, for a reasonable amount of money, you can even get one that's loaded with features.

The new V-9200 with remote control.

What Toshiba's done is rethink the VCR from the top down. Literally.

Conventional top-loading has been replaced with a system that lets you slip cassettes in the front. So you can slip the machine itself into tight spaces without leaving any room overhead for loading.



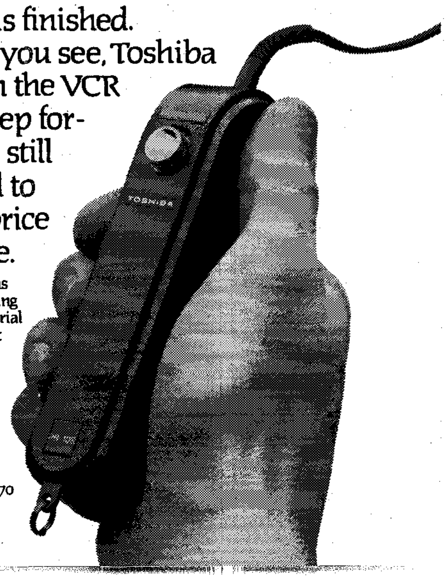
For easier operation mechanically pre-set tuning has been dropped and replaced with a more advanced electronic tuner.

Which means the V-9200 can be programmed to record a ball game on one channel while you watch a movie on another.

We searched for ways to improve picture search. The result? The V-9200 not only makes quick visual searches at 8 times normal picture speed, but also very slow ones at 1/5 normal speed. Or even one frame at a time.

And auto-rewind has been added to cue whatever you've recorded back to start as soon as the tape is finished.

So you see, Toshiba has taken the VCR a giant step forward. Yet still managed to put the price in reverse.



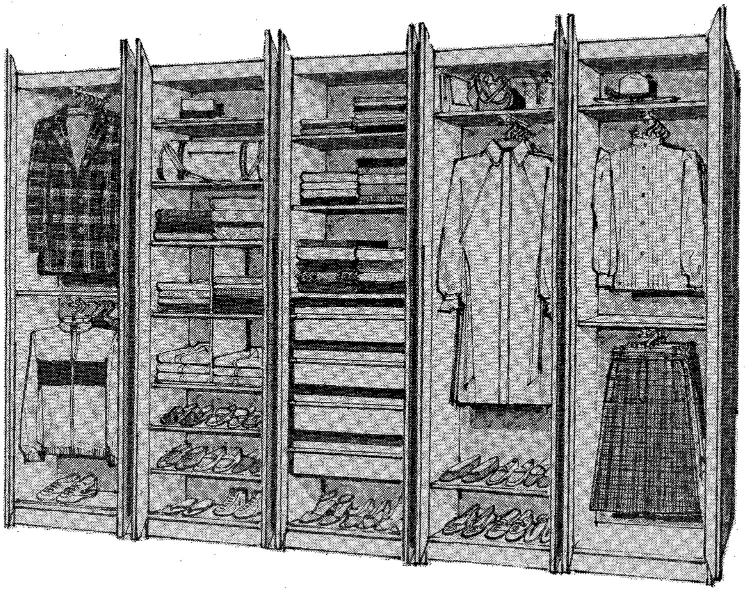
A federal court has ruled that recording copyrighted material off the air without consent is in violation of existing copyright laws.

TOSHIBA

Again, the first.

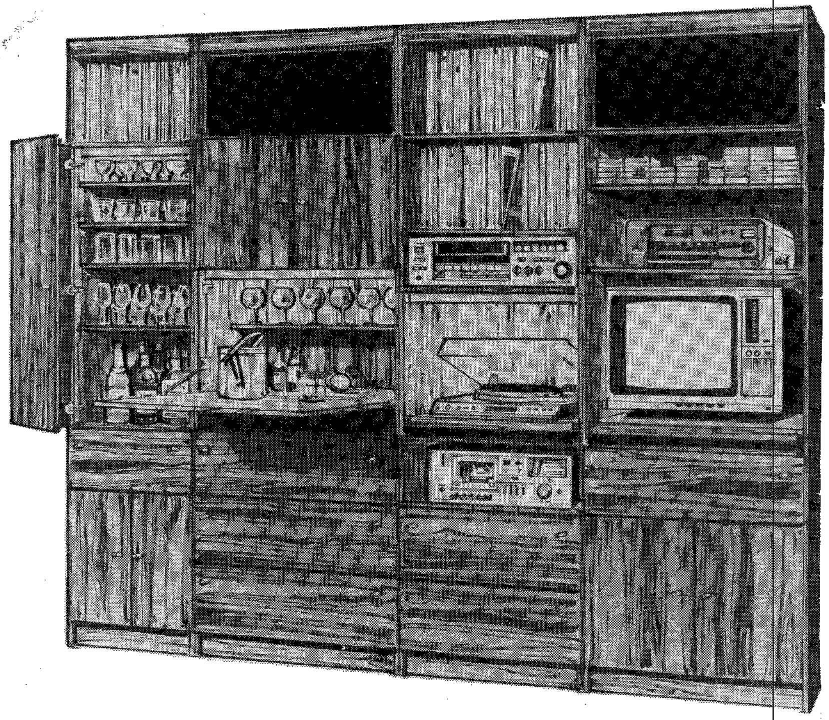
Toshiba America, Inc., 82 Totowa Road, Wayne, N.J. 07470

New York Has Everyt



That's why Lockwood created a system of wall storage units with the flexibility to answer your exact needs. It might be our free-standing closets shown to the left. This system consists of six individu closets; each 24″ wide x 16 3/4″ deep x 86″ high. Plenty of room for all your suits, slack sweaters, shirts, linens, blazers, skirts, blouses, shoes, etc. Cost depends on how many units you require and how they are designed. Because the system is free-standing, the units of course are moveable. This means less total cost than built-ins… and no messy "on site construction."

Lockwood wall systems are more than furniture. They are a way of accomplishing a whole different lifestyle. The entertainment system may be designed to accommodate your turntable, receiver, tape deck, records, television, video recorder, cable box, lateral files, bar and much more. A Lockwood system will give your apartment that "everything in it's place" look. The design is neat and clean, perfect for matching todays lifestyles.



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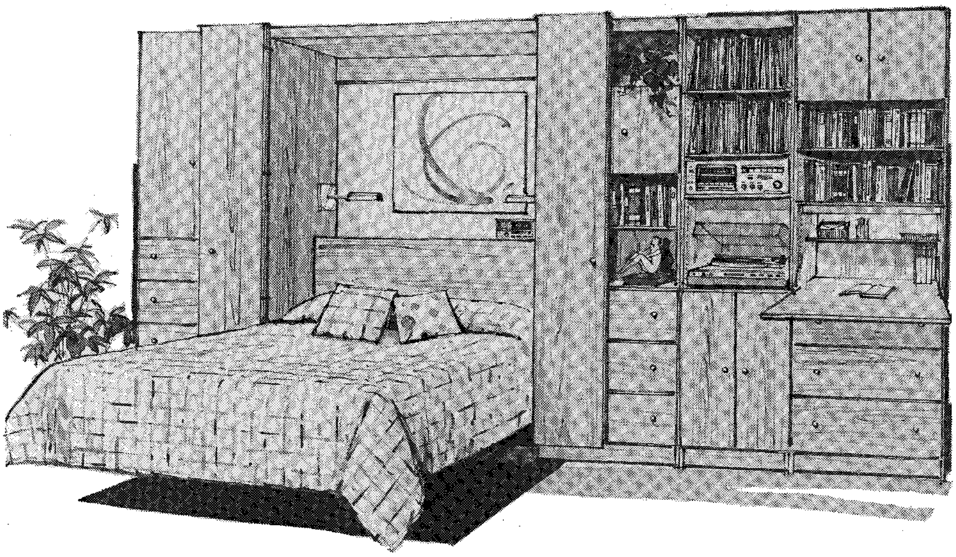
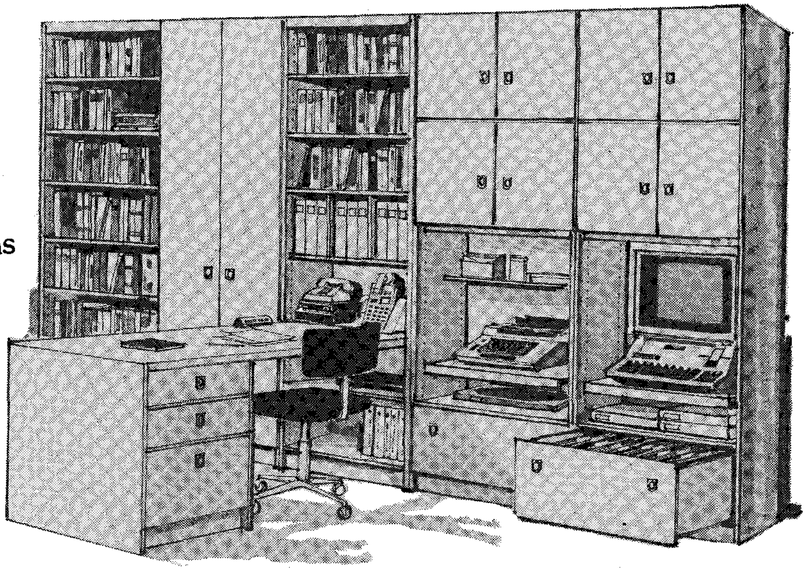


(Available in a single, double or queen size bed.)

Lockwood's famous concealed bed can make your studio apartment more spacious, while giving you a great nights sleep. It lifts away with amazing ease accommodating a standard innerspring mattress. Come in with your room measurements and one of our professional design staff will make a drawing of the storage system that works best for you. We'll also draw a floor plan to show how the system will fit your room.

mply Put, **Lockwood** will make your
: easier. As a New Yorker you're busy
d need to be organized. Organization
ɜans efficiency, and this home office system
ıswers your needs. The system to the right has
om for your typewriter, home computer, files,
anuals, phone system, and office supplies.
ome in New York and get organized.



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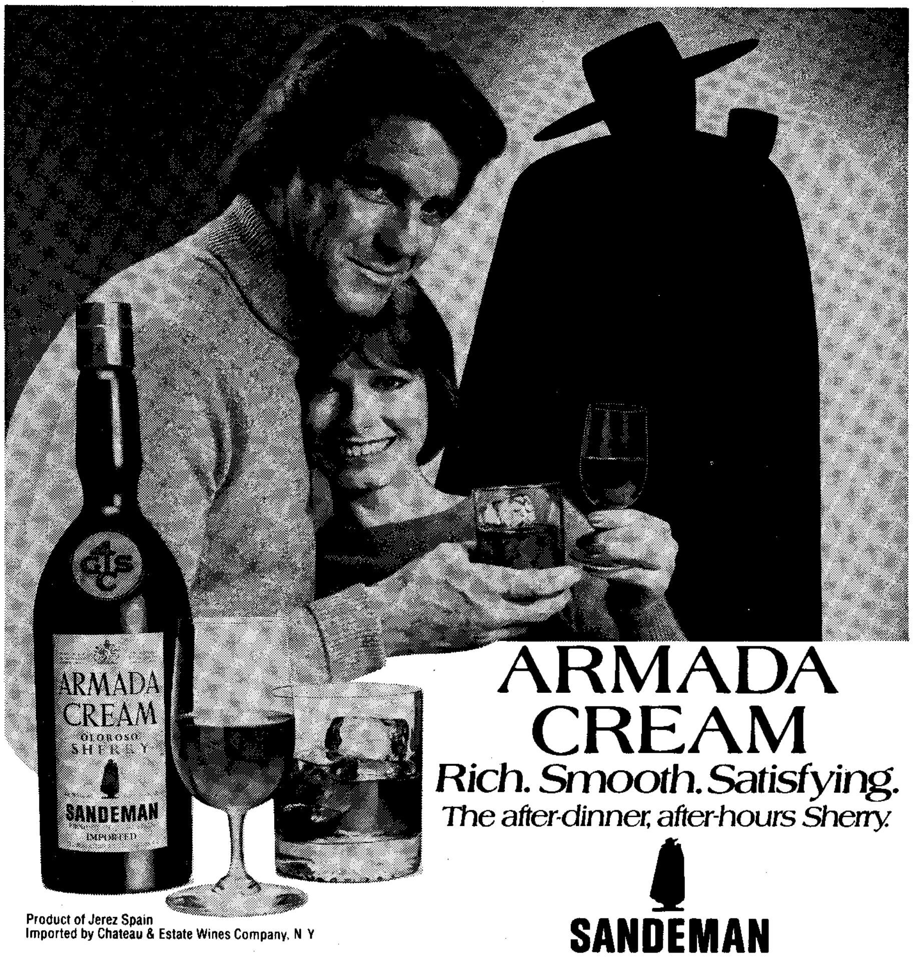
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The after-dinner, after-hours Sherry.
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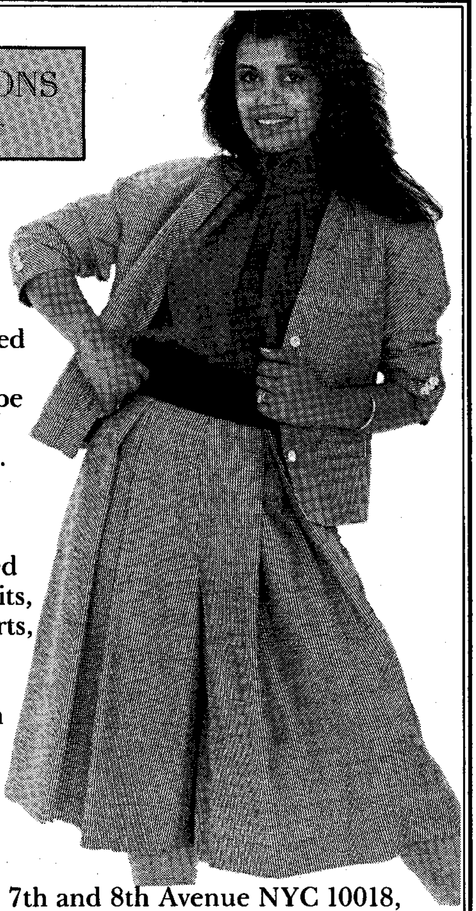
PRIVATE COLLECTIONS
By tom kleiner



The elegance of our cardigan jacket and divided skirt; imported silk blend fabric from Italy. Available in red/black/navy stripe and navy and brown solid–$92.50 jacket and $52.50 skirt.

Private Collections...just arrived Spring '82 collection...elegant suits, skirts, blazers, pants, divided skirts, silk blouses and separates.
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the paste wouldn't spurt out and slide off the brush.

Until World War II, toothpaste was used almost exclusively by the upper class. During the war, the armed forces began promoting it. Servicemen brought the toothpaste habit home, and the business was off and running. So were Colgate's competitors, who came out with a lot of strange pastes. In 1949 the magic ingredient was ammonia; a couple of years later it was chlorophyll, the coloring matter of green plants.

But the biggest change came in 1960. Procter & Gamble added fluoride to Crest and persuaded the American Dental Association to give the product an unprecedented seal of approval. Two years later, Crest was the best-selling toothpaste by a large margin, and it's stayed there ever since. Soon after, Colgate introduced its MFP-fluoride formula to fight tooth decay and Crest.

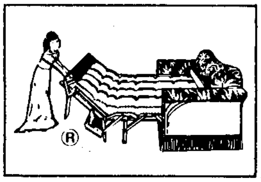
The gel war, set off by Lever and Beecham, caught the giants napping. They awoke with a real toothache. While Aim, Close-Up, and Aqua-fresh gels chalked up awesome shares, Crest and Colgate lost ground. Crest's market share slid to below 40 percent.

Finally, Colgate rushed turquoise Winterfresh gel onto the market; Crest lashed out in ads at "those fancy stripes and gels," began test-marketing two gels of its own, and, with great fanfare, unveiled Advanced Formula Crest—a paste, which it promised was 78 percent better at fighting cavities than old unadvanced Crest. The new formula mainly involved substituting the cheaper sodium fluoride for stannous fluoride. Procter & Gamble hit upon it after 75 tries. Crest called it a breakthrough. Competitors scoffed that the new, miracle active ingredient was what they'd been offering all along.

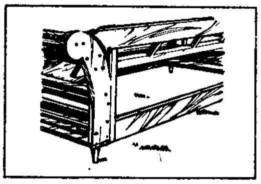
The gelling of America has shaken up the traditionally staid toothpaste world. Brand loyalty among consumers used to be very high, but all the promotion and advertising have changed that. Toothpaste marketers spent $109 million on advertising alone in 1980, before the gel battle really heated up. This year, spending should exceed $120 million. The big bucks have already played havoc with market shares. Close-Up once commanded 14 percent of the market; by the end of 1981 it had only 8 percent. Aqua-fresh has slipped from a 13.5 share to 11 percent. And Aim, which had soared to the high teens, has dipped to 12 percent. Colgate, after some fluctuations, is back up at around 20 percent, and Crest, after a sobering slide to around 35 percent, is up at 38 and climbing.

For all the dollars spent—on products that have clearly proven their worth—toothpaste advertising is appallingly bad. It is also appallingly similar. The commercials are almost invariably the

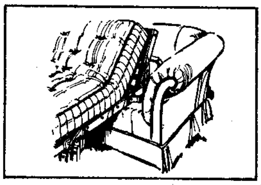
ONLY A CASTRO CONVERTIBLE GIVES YOU ALL THESE FEATURES AND MORE...



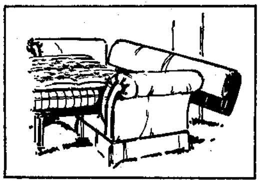
Patented "Featherlift" mechanism so carefully counterbalanced even a child can open or close the sofa with ease.



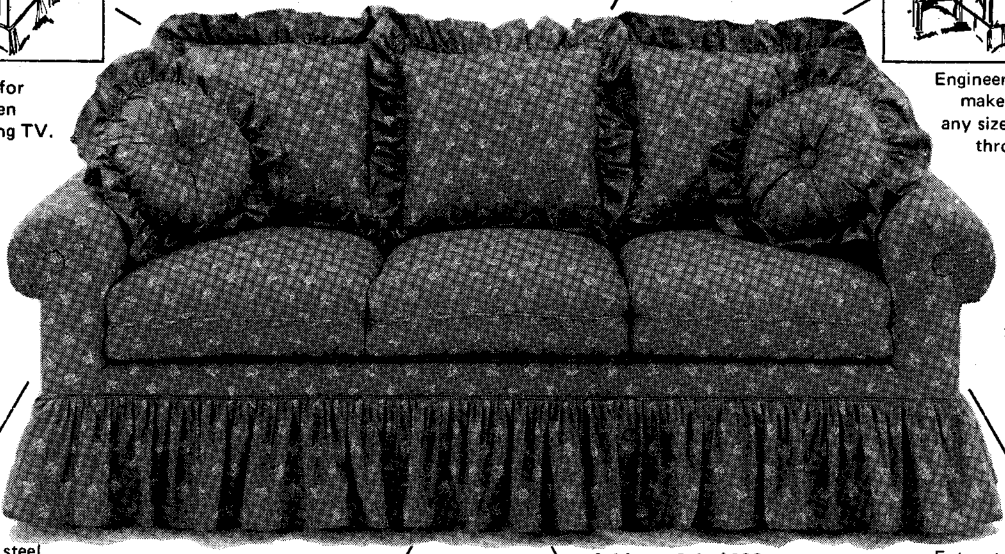
Sturdy hardwood frame permanently joined by double wood dowels.



Headrest elevates for more comfort when reading or watching TV.

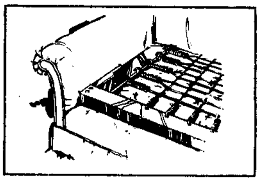


Engineered bolted back makes it possible for any size Castro to pass through narrowest entrances.

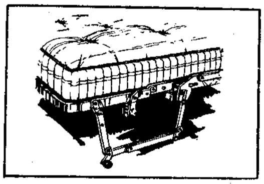


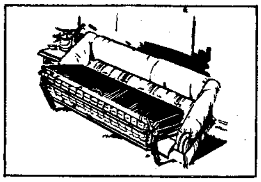
Ashley... Sale $899 reg. $1149

Heavy gauge, wide steel lateral support keeps cushions from sagging. Assures a trimmer look when sofa is closed.

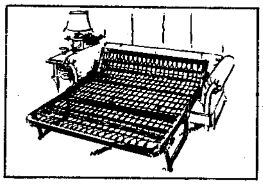


Extra strong double leg supports give added security when sitting down to dress at foot of bed.





Easy access for cleaning under entire area of sofa.



25% to 30% more heavy gauge steel throughout. More heavy duty holding springs on all four sides of rust-proofed mattress linkage platform. The only mechanism in the world that can accommodate mattresses up to 5" thick.

A lifetime investment in comfort and beauty...

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Only Castro offers you 10 different sizes, over 100 handsome designs, and hundreds of decorator fabrics.

And nobody builds a convertible sofa like Castro. More heavy-duty steel in the only mechanism in the world that can support mattresses up to 5" thick. Then there's the sturdy hardwood framing, plus all the other details of fine craftsmanship.

Castro is a family-owned and operated business. Our policy is always to give you the best quality construction and workmanship. No wonder Castros have been in families for generations.

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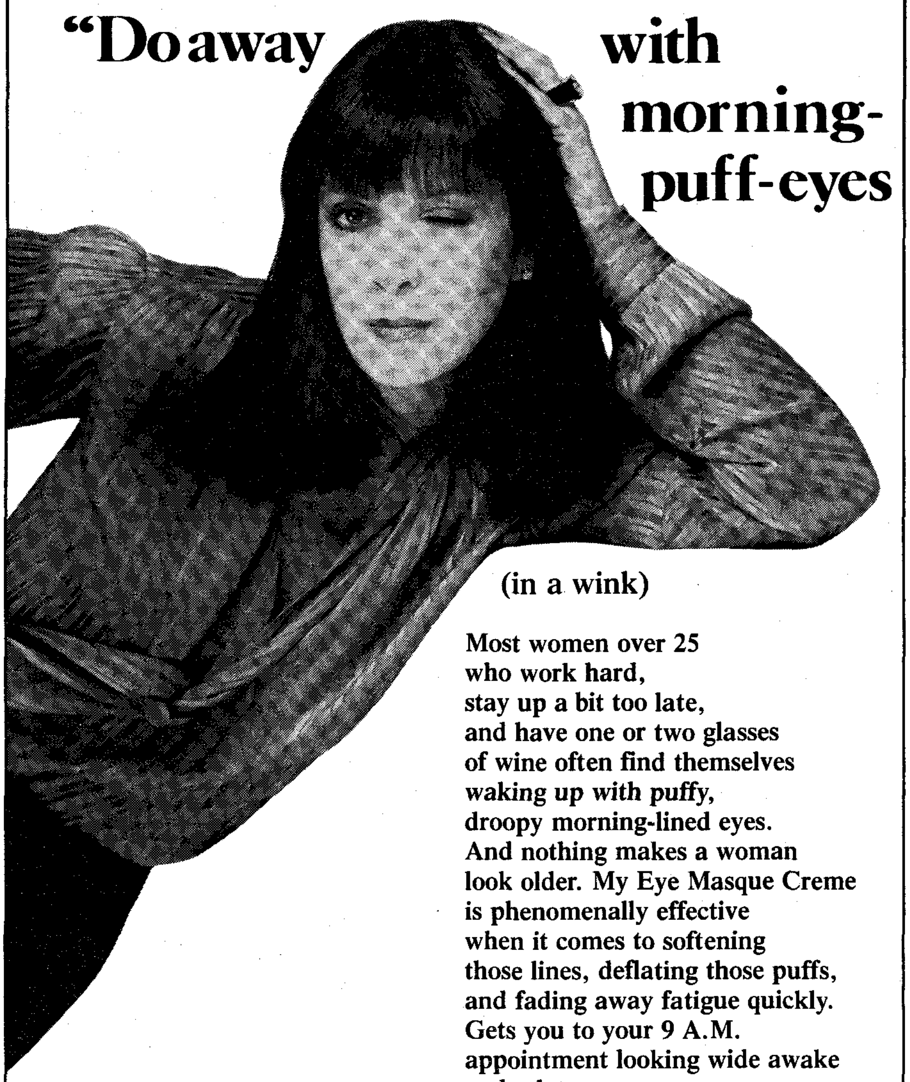

“Do away with morning-puff-eyes

(in a wink)

Most women over 25
who work hard,
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and have one or two glasses
of wine often find themselves
waking up with puffy,
droopy morning-lined eyes.
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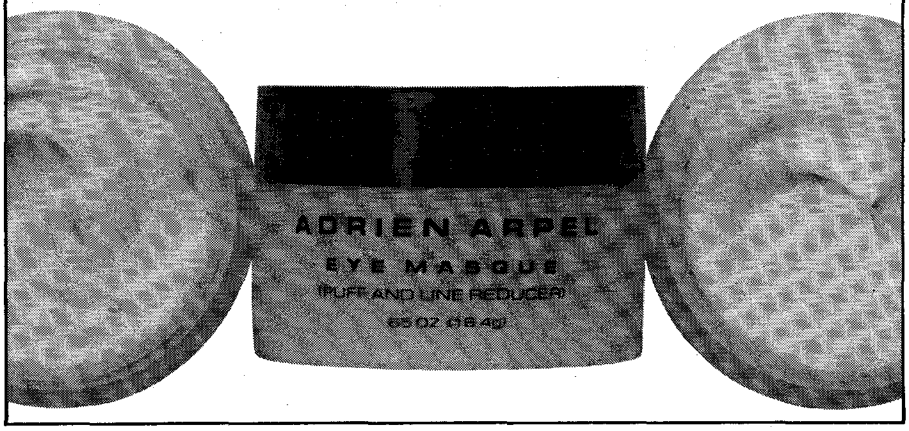
Dab on, give it ten minutes to work.
You’ll swear by it. 15.00.
You’ll find it at Saks Fifth Avenue
Cosmetic Collections: New York,
Bergen, White Plains, and all
Saks Fifth Avenue Beauty Salons.”

Adrien Arpel



slice-of-life kind, except that these slices are from lives no one really lives. Here are Kafkaesque situations and stilted language. Aqua-fresh, for example, focuses on families that fight about toothpaste selection (rather than about how the tube is squeezed). In one spot, a mother and her teenage daughter bicker because one wants a brand that cleans teeth while the other wants one that freshens breath. The salesman pacifies them by recommending Aqua-fresh for both. And take the spot in which two boys happen upon a tube of Aim Mint. First, we must believe that one of the boys cares enough to ask about it. Then we are required to believe that his friend, a font of wisdom, actually knows about it. “It’s not Aim,” he says. “It’s new Aim Mint.” The ignorant tad asks, “Aim Mint? Sounds pretty fancy.” To which his know-it-all friend snaps, “Hey, this is serious stuff. It’s got fluoride like Aim, and it’s clinically proven to reduce cavities.”

One reason the advertising is so leaden is that the profession itself is. This, after all, is the world of dentifrices, oral cavities, caries, and prophylaxis. It is also the world of the A.D.A., whose Council of Dental Therapeutics literally puts words in the mouths of manufacturers seeking its seal of approval—that’s why some toothpastes are advertised as having “been shown to be an effective decay-preventive dentifrice that can be of significant value when used in a conscientiously applied program of oral hygiene and professional care.”

Dreadful advertising notwithstanding, the toothpaste market just keeps on growing. Last year, total ounces sold were up 6 percent; revenues were up 22 percent. “There’s been a real increase in the brushing of America,” says Salzman. “Advertising may have stimulated some of that.”

Brushing is likely to continue to increase as manufacturers step up the taste war, says Salzman. But there will be more product changes, too. In Germany, toothpaste shoots out of aerosol cans and pump canisters. “Imagine a nice tutti-frutti, rich-colored gel in an aerosol container,” says Segalas. “That’s tomorrow.”

A more important development lies several years away, Segalas predicts: a periodontal toothpaste to remove plaque. One company is already knocking on the Food and Drug Administration’s door for approval.

But with all these new toothpastes coming, something has got to give. Chances are it won’t be products that abut the toothpastes on the shelves but rather the weaker pastes themselves. When the whole thing is sorted out, says Segalas, there will be fewer brands. “It may be bye-bye for MacLeans, Pepsodent, and Gleem.” ■

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And lest you think a Sealy is beyond your budget, consider this: Until April 5, we're selling most Correct Sleep Sofas®—stock or custom—at 40% off manufacturer's suggested retail. Plus, we'll back your choice with our own five-year written warranty.

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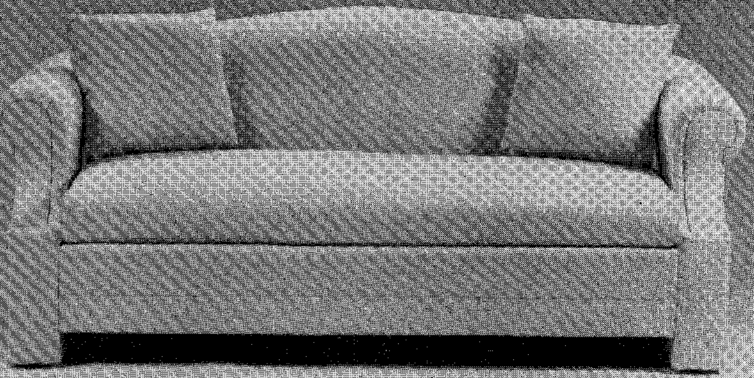

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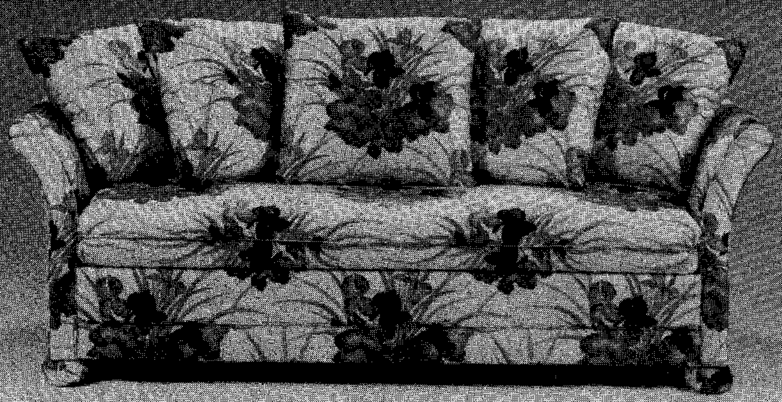

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The Bottom Line/Jack Egan

THE 'WALL STREET JOURNAL' GETS THE BUSINESS

Parody for Profit

PRESIDENT REAGAN ANNOUNCES HIS newest proposal, the establishment of a "maximum wage" of $5 an hour for all workers below corporate vice-president, which will be reduced in stages to the $3-minimum level. And he is creating a Large Business Administration to replace Medicaid—Fortune 500 companies will be paid $450 billion a year in handouts.

Christians make a tender offer for a controlling interest in Jews. R.C.A. markets a new video cylinder, modeled after Thomas Edison's recording device, in an effort to recoup its loss on the videodisc. American Telephone & Telegraph buys every fast-food chain in the country—including Taco Bell—with the money it got selling its 22 operating divisions, and now exhorts Americans to "Reach out and munch something" and "Let your fingers do the eating."

The Pluto-American Anti-Defamation League pressures the media to upgrade the image of rich people. Silver-hair futures begin trading on the Minneapolis Grain Exchange. And Mobil finally manages to take over a company—not realizing it already owns it.

OFF THE WALL STREET JOURNAL.

What! News?

Death & Taxes

A Special Report on How To Avoid Both

'Journal' of gibes: *Twenty-four pages of high-finance high jinks.*

These and other skewed stories are from a new parody of the *Wall Street Journal,* the country's leading financial newspaper. *Off the Wall Street Journal* is reminiscent of *Not the New York Times,* a look-alike spoof that appeared on newsstands in 1978 when the real New York *Times* was on strike. The similarity is not surprising—*Off the Wall* has many of the same writers who participated in the earlier, much imitated satire. But *Off the Wall* is more than just a prank. It also aims to make lots of money, which would be appropriate for a financial publication, even a parody. That may be its last laugh.

The parody cost about $100,000 to put together and will hit newsstands around the country on April Fool's Day. The initial pressrun is 500,000 copies to sell for $2 apiece.

"We thought it was time people got some laughs out of the economy," says Robert Vare, one of the editors of *Off the Wall* and the actual editor of *Home Video* magazine. Tony Hendra, an Englishman formerly associated with *The National Lampoon,* was one of the instigators of *Not the New York Times* and is the other prime mover on the new project.

Contributors include Andrew Tobias, Chris Welles, J. Anthony Lukas, William Flanagan, Cyra McFadden, Jeff Greenfield, N. R. Kleinfield, and "various moles" who actually work for the *Wall Street Journal* and remain unidentified. (By the way, if you spot my name on the list of *Off the Wall Street Journal*-ists, regard that as another joke.)

In today's anything-can-happen business world, the twisted developments chronicled in the paper are not all that farfetched. Some are painfully close to the mark.

CANCUN CONFAB UNITES WORLD'S PITIFUL, according to one story, which goes on to tell how, amid the opulent splendor of Mexico's Cancun resort, "some of the most woebegone nations of the world are setting an agenda for what little future they have."

And the new president of El Salvador, Ricardo Montalban, announces that the United States may continue sending automatic weapons and military advisers to his Central American country "if that is your fantasy."

Off the Wall also sends up the *Journal's* conservative and argumentative editorials. The lead editorial is a corrosive satire titled "Think the Unthinkable," which advocates a nuclear first strike by the United States: "A post-nuclear America would be, in every sense, precisely what the President has had in mind since he took office. An unregulated laissez-faire society in which growth, expansion and exploitation could once again take their rightful place as the governing forces of the economy can only be achieved if utter destruction—perhaps we should call it, for cosmetic purposes, 'a clean sweep'—takes place first."

On the facing opinion page, Alexander Lefty (a take-off on *Wall Street Journal* contributor Alexander Cockburn, who also writes for *The Village Voice*) proposes "A Manifesto for the 80's," which is a reprint of part of Karl Marx's *Communist Manifesto.*

Many of the articles caricature the *Journal's* style wonderfully. One, headlined WHITE KNIGHTS SPEARHEAD BOARDROOM MANEUVER IN LAVISH CORNER OFFICE, is larded with the same jargon and clichés that often grace the real *Journal.* The piece describes what happens when Armand Hammer resigns suddenly as chairman of Occidental Petroleum to join the Franciscan order: "Industry observers were increasingly concerned that the leadership mantle of the giant concern would be the object of a stampede of interest by corporate insiders. But others asserted there is a new wrinkle in the heated competition. The stakes are high—no more and no less than survival—and it was unclear when power brokers would begin premature 11th-hour lobbying. . . . 'With Hammer gone, they'll have to find someone else,' noted one consultant who specializes in large corporate clients."

"Your Money Mattress," a personal-finance feature, tells you about the Super I.R.A., the way to have $20 million coming when you retire if you put just $46,332 into your account each year. So what if it's your total salary? It's tax-deferred.

And the daily money-market column is illustrated with a graph on the mortality of bond salesmen and a blood-dripping hourly charting of despair. The apocalyptic article begins with a characteristically gloomy forecast from Salomon Brothers economist Henry

Kaufman, Wall Street's most bearish forecaster, which is so depressing that the bond markets can't get out of bed. Kaufman predicts that interest rates will rise sharply before falling or will fall only to rise yet again to the record levels of last year. "Either scenario is equally devastating," he states.

Further down in the article the Federal Reserve announces that 97 percent of today's market participants will be dead before the Treasury's bellwether 14 percent bonds mature in 2011. "The jinxed bonds became worthless as investors scrambled to avoid the eerie stench of death." (I know a few bond traders who recall similar real experiences.)

Some of the advertisements in *Off the Wall* are even more barbed than the features. Pan Am announces a new five-day coast-to-coast taxi service, because it can no longer afford to get off the ground. Amax blows the heads off Mt. Rushmore when it discovers a mountain of molybdenum there. And LeashCo announces a change in management with a photograph of an executive being flung out a window.

A two-page takeoff on those ads placed by governments seeking foreign investment promotes the United States, and its president and commander-in-chief, R. Reagan: IF PLANNING NEW INVESTMENT IN THE AMERICAS, WHY NOT TRY AMERICA, WHERE FRIENDSHIP IS ALWAYS FOR SALE?

Another ad shows the five identical members of the sales force of Generitech, whose slogan is "People making people just like other people."

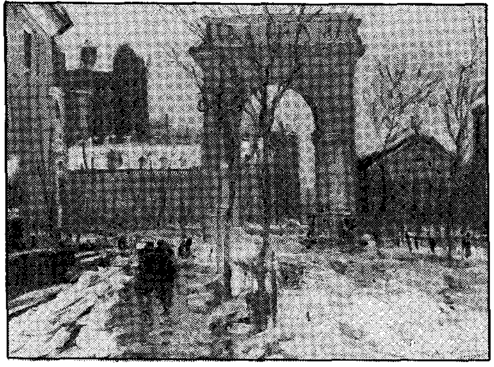
Goldman, Sachs & Company announces a stock-clearance sale in a lampoon of those shrill Crazy Eddie commercials. ALL STOCKS MUST GO!!! ... CASH IN A FLASH. OUR OPTIONS ARE INSANE!! International Harvester shares are marked down to $5.99: "Buy 1—Get 1 FREE!"

Lee A. Last Name, chairman of Motors, Inc., announces that "The Frill Is Gone" as he poses beside the company's new generic car—"No name, no chrome, no frills, no extras. Nothing."

And a large-type institutional ad on the back page, headlined A MESSAGE FROM YOUR SPONSOR, asks readers: "Do you know who we are? We do. We're some of the most important people on earth. . . . You may be wondering why we spend so much money to take this space to tell you this. Well, we feel like it. We don't really care what you think. (Unless you're one of us and you know if you are. In which case you wouldn't bother to read this.) So if you are reading this the joke is on you. You're not one of us. That's why we're not even going to identify ourselves. If you don't know who we are we don't want to know you. Nyah nyah nyah-nyah nyah." ▬

Living in style takes a certain amount of art.

You'll find a lot to choose from at Christie's auction of **American Paintings, Drawings, Watercolors and Sculpture,** Wednesday, April 7 at 10:00 a.m. and 2:00 p.m.
It's a perfect place to begin or expand your collection. And, you'll find many of the 300 lots to be more affordable than you'd imagine.
The viewing opens April 1. For catalog and other information, call Jay E. Cantor or Donelson Hoopes at 212/546-1179 (Pictures); Alice Levi Duncan or Jody Green at 212/546-1148 (Sculpture).



Arthur Clifton Goodwin, Early Morning, Washington Square, oil on canvas, 20⅛ in. x 26 in.

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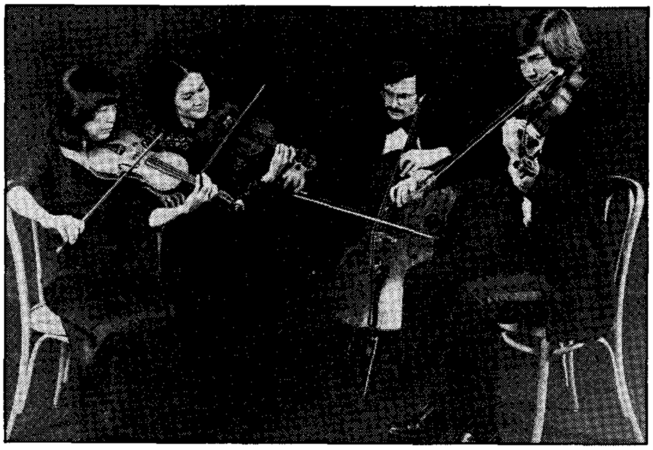
IN AND AROUND TOWN

By Ruth Gilbert

March 22 through 31

S	M	T	W	T	F	S
	22	23	24	25	26	27
28	29	30	31			

On March 24 the William Doyle Galleries will auction off an elaborately decorated piano that was displayed at the 1855 Paris Exposition, an assortment of nineteenth-century music boxes that once belonged to pianist Alec Templeton, and a slew of Tiffany lamps and other antique *objets d'art*. The annual New York Antiquarian Book Fair takes place March 30 through April 1 in the mezzanine at One World Trade Center. More than 100 dealers there will hawk their ancient tomes.



California Fiddlin'

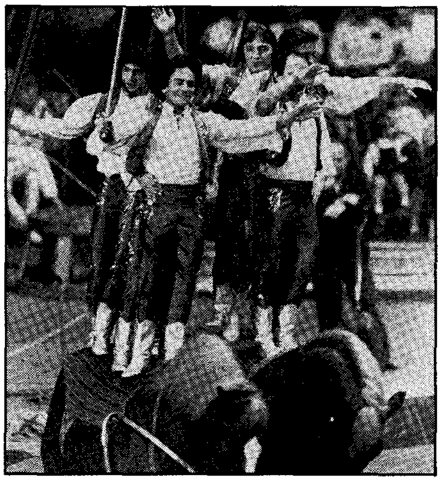
The Sequoia String Quartet is considered by West Coast music critic Alan Rich—and many would agree—"the best American ensemble to emerge in the past ten years." It plays works of Mozart, Beethoven, Weber, and Betsy Jolas at Alice Tully Hall March 22 at 8 P.M.

Pasha Perfect

Werner Klemperer returns to the Metropolitan Opera to take the speaking part of Pasha Selim in Mozart's *Die Entführung aus dem Serail* March 22. Edda Moser plays Konstanze; James Levine conducts.

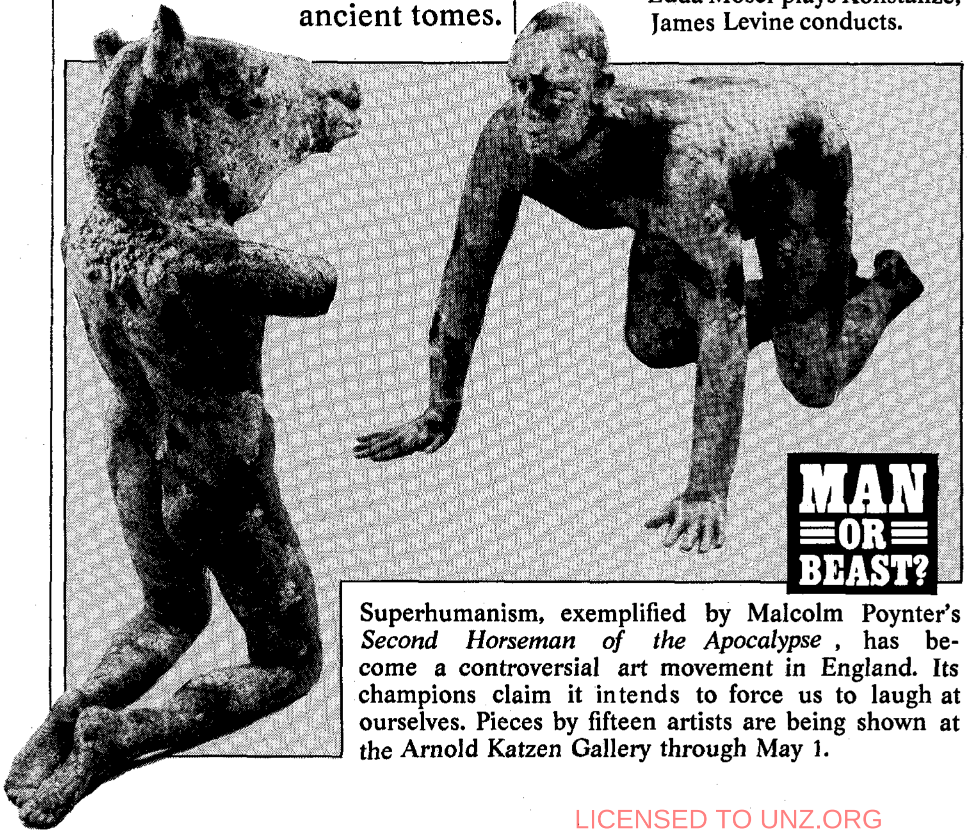
The Greatest Show

It's that time of year again. Ringling Bros. and Barnum & Bailey Circus arrives at Madison Square Garden March 31 for two months of three-ring entertainment. The Bulgarian-born Slavovi Troupe performs bareback acrobatics.



Culture on Cable

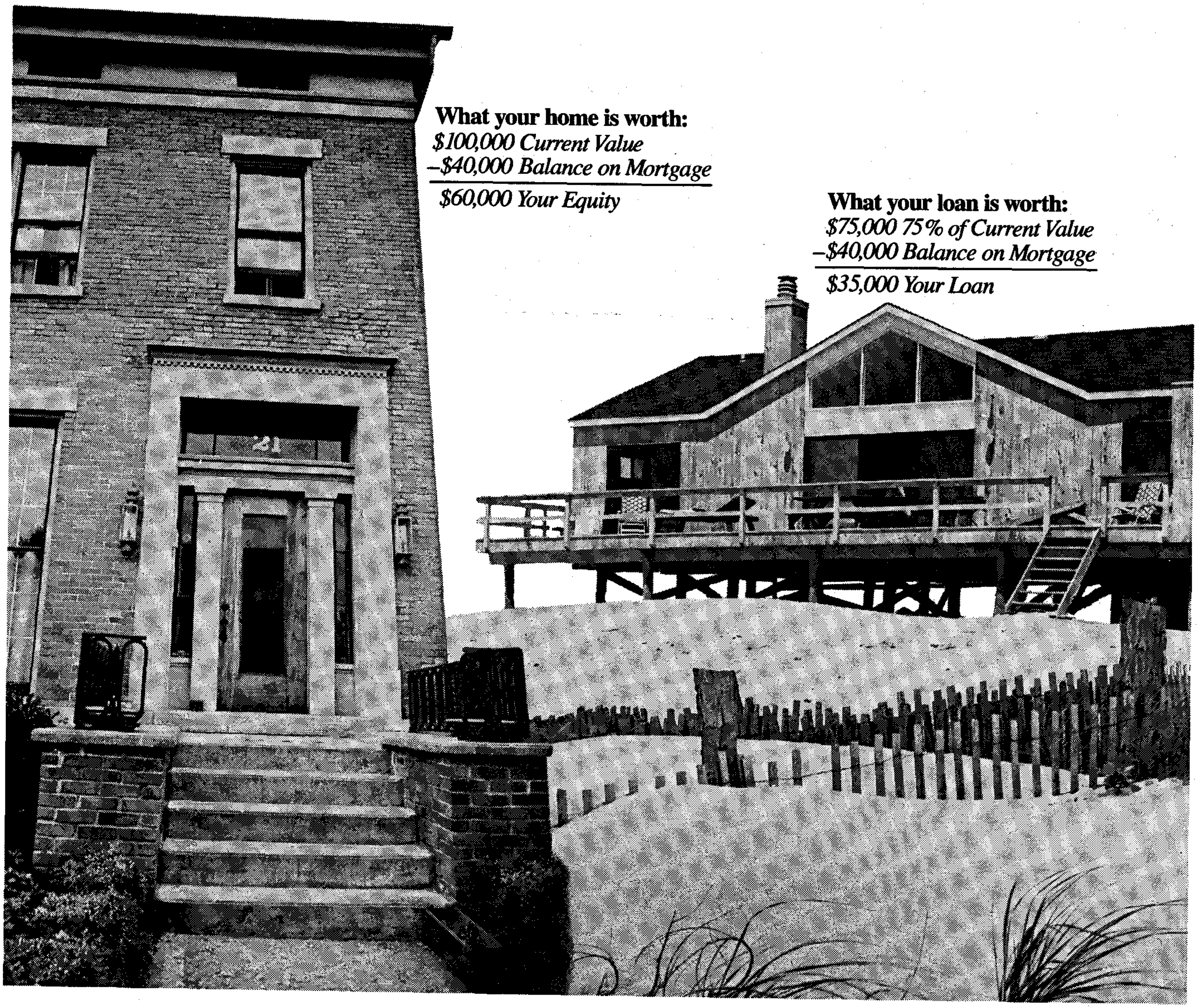
New York's newest cultural-TV channel, Hearst and A.B.C.'s "Arts," on Manhattan Cable Channel 10, carries a production of *The Virtuoso*, a restoration comedy by Thomas Shadwell, March 31 at 9 P.M. It stars Michael Bates (below, left) and Alan Webb.



MAN OR BEAST?

Superhumanism, exemplified by Malcolm Poynter's *Second Horseman of the Apocalypse* , has become a controversial art movement in England. Its champions claim it intends to force us to laugh at ourselves. Pieces by fifteen artists are being shown at the Arnold Katzen Gallery through May 1.

Photographs: center, J. Heffernan; bottom left, Malcolm Poynter.



What your home is worth:
$100,000 Current Value
–$40,000 Balance on Mortgage
$60,000 Your Equity

What your loan is worth:
$75,000 75% of Current Value
–$40,000 Balance on Mortgage
$35,000 Your Loan

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If a second home isn't your dream, you can use the money to send your children to college or even build an addition on your present home.

Manufacturers Hanover can advise you further on the best way to set up your loan. And tailor the best terms to suit your particular needs.

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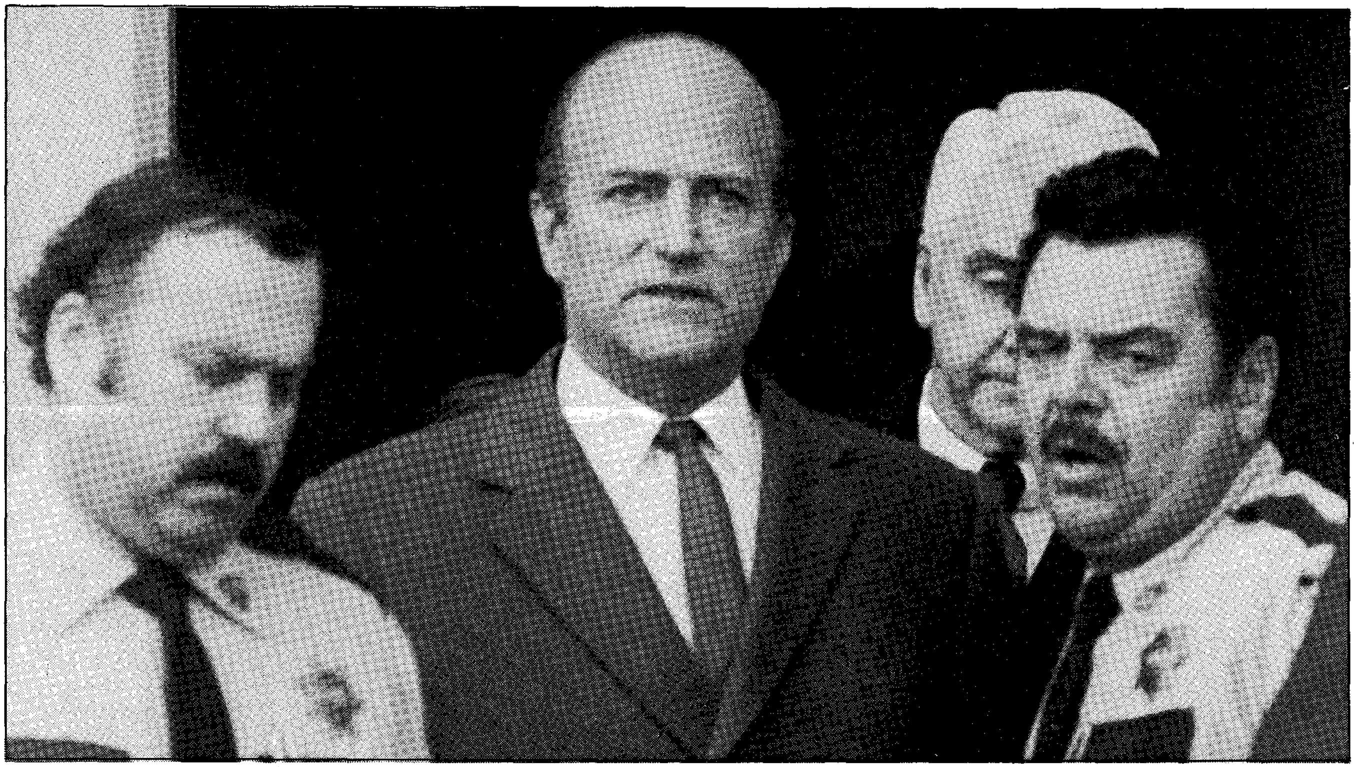


Leaving the courthouse, minutes after being found guilty.

Verdict on von Bulow

By Lally Weymouth

IT WAS THE SIXTH DAY OF THE JURY'S DELIBERATIONS, and Claus von Bulow's sleek, silver-haired attorney, Herald Price Fahringer, was sitting in a small room in the Newport County Courthouse talking about the trial. By now, even the supremely self-confident Fahringer seemed to be anticipating the worst. "I did my very best," he told me. "If we lose, we have no excuses." He began speculating about grounds for an appeal when there was a knock at the door and his co-counsel reported that the judge wanted to see them. Fahringer almost bolted from his seat.

For 37 hours over the best part of a week, the jurors had been weighing whether the proud, icily composed von Bulow had, as charged, twice injected his beautiful, rich wife, Sunny, with insulin in an effort to kill her, succeeding only in putting her into an irreversible coma. But now, the jury's foreman, a pretty, preppy housewife named Barbara Connett, had informed Judge Thomas Needham that the case was decided. The long, fascinating saga of Claus and Sunny, of Alexandra Isles and the maid Maria Schrallhammer, of the mysterious black bag and insulin-tipped needle was finally reaching its climax.

Until that moment, nobody knew what was in the minds of the jurors. As the days had passed without a verdict, the ambitious young prosecutor, Stephen Famiglietti, oscillated between hope and despair. Von Bulow had been encouraged by the increasing speculation that the case would end in a hung jury. To pass the time, he played gin rummy with one of his lawyers and reminisced with two friends who came up from New York about the old days when he lived in London.

While the jury was out, the odd phenomenon of local support for Claus grew. What had happened to the class consciousness in Newport that had so worried his lawyers at the outset of the trial? It was hard to find a Newporter who believed von Bulow guilty beyond a reasonable doubt—even among the traditionally pro-prosecution court personnel. Outside the courthouse, below the window of the room where von Bulow sat on the second floor, gathered the "Clausettes"—dedicated women who believed in his innocence and lived to catch a glimpse of him.

They squealed and cheered when he emerged from the court at night as if he were a rock star. Somehow, he ended up being perceived not as a rich man who could buy his way out of trouble but as a victim who had been framed by a rich and powerful family.

THE COURTROOM FILLED UP WITH SPECTATORS AND reporters. When the jury filed into the courtroom, not one of its members glanced at the defendant—invariably the sign of a guilty verdict. The clerk asked Mrs. Connett if the jury had reached a verdict. Yes, they had a verdict, said Connett: guilty on both counts—crimes that carry with them a sentence of one to twenty years for each count. Although there was a loud gasp in the courtroom, von Bulow did not move. Dressed in the gray flannel double-breasted suit he had so often worn to court, he sat motionless at the defense table except for a blink of his eyes. If he had vowed to behave with dignity, he did so right to the end.

Photograph: © 1982 Michael Grecco/Picture Group.

“...There weren’t even holdouts on the jury...”

“I’m awfully sorry,” Fahringer said to von Bulow as they walked out of the courtroom. According to Fahringer, von Bulow tried to reassure him and co-counsel John Sheehan saying “he knew we had done our best.”

Then Fahringer marched across the street for a quick press conference. He said he had hoped for an acquittal and felt sadness and despair, but “I’m satisfied with our strategy.” He defended his use of witness Joy O’Neill, the exercise instructor who had testified that Sunny recommended injecting oneself with insulin to lose weight and liquid Valium to calm down. The prosecution had done a good job of discrediting O’Neill, but Fahringer said that he believes her and is “convinced that she was telling the truth.”

That afternoon von Bulow returned to New York with Fahringer, and that evening he dined with friends on the Upper East Side, cracking jokes and laughing the night away. “It is a tremendously self-conscious attempt on his part to behave like a gentleman in the English manner,” said one of his friends, who confided that Claus had been prepared for the guilty verdict.

INSIDE THE JURY ROOM

THE VON BULOW JURORS APPEAR TO HAVE approached the welter of evidence with diligence, fair-mindedness, and commendable common sense. One of them, David Taffs, a bespectacled, ponytailed computer-software engineer, drew a picture for me of the jurors at work. Over the long days of deliberation, he said, “we showed hands on various minor issues. We didn’t really take a vote until the very end.”

All the jurors participated in the discussions, he said. There were, he reported, “no clear holdouts one way or the other,” but various jurors had “different ideas about it. Clearly, some people were more reluctant to reach a guilty verdict. It took a long time to convince everybody.”

INNOCENT
March 198
NEWPORT R.I.

The dedicated “Clausettes” pronounced a verdict of their own in Newport.

Testimony from Claus’s lover, Alexandra (left), wasn’t conclusive, said a juror, but Sunny’s maid, Maria, was “particularly credible.”

Taffs said the jurors weren’t moved by a single piece of evidence, but, rather, took everything into consideration. For Taffs himself, “the set of things that I considered were the black bag, [the maid] Maria’s testimony, the letter to Dr. [Jainis] Gailitis.” The letter had made little impression on the reporters when it was introduced in the trial. It was written by von Bulow to the doctor who had treated Sunny for her first coma, in 1979, asking if Gailitis felt von Bulow had behaved in a negligent fashion when his wife was stricken. Prosecutor Famiglietti called it a “cover-your-ass letter” and asked the jurors in his summation whether a phone call to the doctor wouldn’t have done as well as a formal letter.

As Taffs reconstructed it to me, “The letter was one of the major things we considered.” He explained that the jury wanted to know as much as it could about what had happened that day and that von Bulow’s letter shed light on his own conduct. Thus, they could add and compare his account to the detailed one given by Maria Schrallhammer.

Did the decision to keep von Bulow off the stand influence the jury? “The case was complicated,” said Taffs. “We would have liked to have heard what he had to say.” But the jurors didn’t hold the defendant’s reticence against him—if you credit Taffs’s account. Indeed, Taffs went so far as to tell me, “We were all trying to prove him innocent”—but the weight of evidence precluded that.

Taffs said the jurors felt that exercise teacher O’Neill was a particularly weak part of the defense case—“She had a credibility problem.” But the jurors felt otherwise about another last-minute defense witness, medical technician C. Robert Huggins, Jr., who testified that Sunny told him after her first coma that she had tried to kill herself. “He was one of the things we considered. We certainly took his evidence seriously,” said Taffs. “At the end, we considered it unlikely she tried to do herself in once or both times.”

Prosecution witness Dr. George Cahill, the state’s expert on blood sugar, impressed Taffs. “Cahill was very significant in making me believe there was exogenous insulin”—that the insulin found in Sunny’s bloodstream came from outside her body. Other jurors were less convinced, said Taffs, but prosecution witnesses Drs. Donald Holub, Kermit Pines, and others carried the day.

The defense couldn’t overcome this evidence, Taffs told me. Dr. Milton Hamolsky, the expert medical witness for the defense, had testified that Sunny’s comas were not clearly caused by exogenous insulin—that a number of other factors could have been at work. “Clearly, we believed there was exogenous insulin,” Taffs said. “What we came down to was

Photographs: top center, © 1982 Bryce Flynn/Picture Group; top right, © 1982 Sylvia-Providence *Journal*/Picture Group; bottom left, © 1982 Michael Grecco/Picture Group.

"...In questioning Claus, said the detective,

that Claus did it. We considered suicide and many other alternatives."

In Taffs's view, the testimony of von Bulow's lover, Alexandra Isles, was not conclusive. However, "it would have been more difficult if she hadn't been there," he said. "We considered her testimony. She did provide evidence of a potential motive." But, said Taffs, "the fact that Claus had an affair played virtually no role in our deliberations. If he can get away with it, okay," thought his jurors.

As for Maria's testimony—which defense attorney Fahringer begged the jurors to ignore since she had lied on one point to the grand jury—Taffs told me, "I personally decided she was a particularly credible witness, by her demeanor and what she said."

THE SLEUTH

THE MAN WHO SHOULD SHARE CREDIT WITH PROSECUTOR Famiglietti for winning the conviction of Claus von Bulow is a 43-year-old veteran of the Rhode Island State Police, Lieutenant John Reise, whose legwork and low-key interrogation of von Bulow sewed up the state's case.

"The whole knack of this is, if you come on like gangbusters, nobody's going to talk to you," Reise told me, in describing his methods in the investigation. "I pride myself in the manner, the approach. It depends on the individual—how am I going to put this guy at ease? You've got to be quick."

Almost exactly one year ago, Reise was "called in, handed a file, and given a brief, verbal outline of what should be investigated." Several days later he met with Claus's foremost accusers—Alexander von Auersperg, Sunny's son from her first marriage, Maria Schrallhammer, and Richard Kuh, a New York lawyer hired by the family. Reise said he "picked their brains," and collected the evidence they'd gathered, including the crucial black bag filled with medicine and needles that Alexander claims he took from Claus's closet in Newport. At this point, Reise admitted last week, "I didn't even know that insulin could kill anyone."

Reise began to interview doctors. He noticed, he said, that Sunny's medical history at Newport Hospital came from Claus—not from previous hospital records. "It seemed to all refer back to statements he'd made when she was admitted," he said. "Where the hell did the history come from but the husband?"

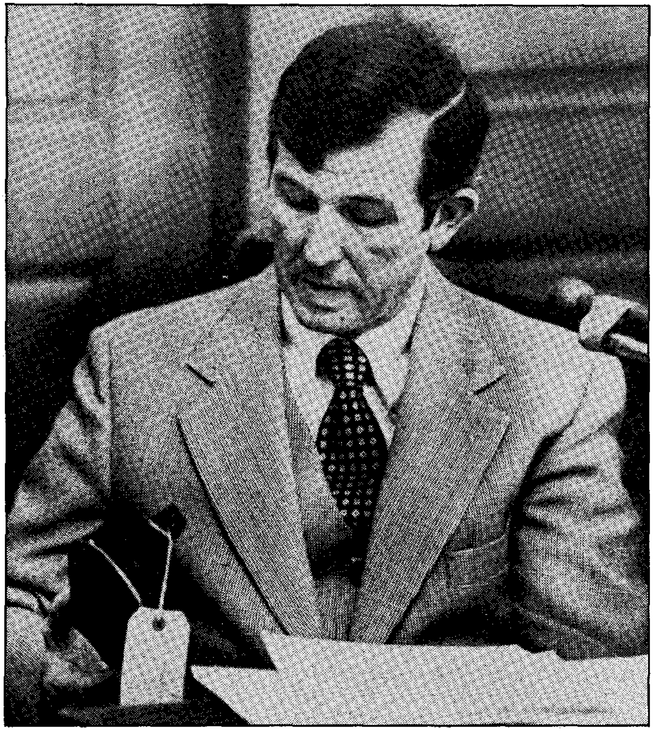
In talking with Dr. Gerhard Meier of the Newport Hospital, Reise discovered that one of the possible causes for coma listed by Meier was "the surreptitious administration of medicine." Meier suspected something, recalled Reise, but he also said he wasn't an expert. "He gave me the encouragement to get in touch with an endocrinologist," related Reise. Eventually the detective found Drs. Cahill, Holub, and Pines, who testified for the prosecution.

He spent about a month interviewing doctors, trying to determine if Sunny had been suicidal or if she had been the victim of a crime. Dr. Ralph Earp of Newport Hospital called her possibly suicidal in his report, Reise explained, but when the detective pressed him, "he said it was just an impression he got."

In the end, "no doctor could emphatically tell me she was suicidal," the detective maintained—including Dr. John Carr, a psychiatrist who later testified for the defense. Reise said he interviewed Carr for 50 minutes and put 4 on tape, "just to show I did talk to him." Carr told Reise that he suspected Sunny was a closet drinker. On the witness stand, the doctor said Sunny had told him in a twenty-minute interview that she had never been happy and that she often wished herself dead.

Reise also wanted to be sure that Maria's and Alexander's stories were correct. "A clue" that Alexander was telling the truth, said Reise, was his admission that he couldn't remember seeing the bottle labeled INSULIN when Maria held it up for his inspection. "You look for things like that as far as credibility is concerned," Reise explained.

Next, the report came back from the state toxicologist on the drugs found in the black bag. One pill that was marked Seconal turned out to contain three ingredients: cyclizine, amobarbital, and secobarbital. Reise picked up the phone and asked the toxicologist if the pill was pharmaceutically prepared. No, he was told. "Now, I'm beginning to see a devious mind at work here," the detective said.



Lieutenant Reise thought Claus couldn't escape the implications of the black bag.

One vial of drugs in the black bag was made out to "Leslie Baxter." After a two-week search, the cops located her in New York. She turned out to be a prostitute von Bulow had seen from time to time. "She told me she did give him drugs," said Reise. He refused to be specific.

The ownership of the black bag seemed relatively easy to prove: Two of the three prescriptions, according to Reise, were made out to von Bulow. The third had to be located but it, too, turned out to be his.

ON APRIL 17, 1981, REISE WENT TO VON BULOW'S New York apartment. "Things were looking good, but I still didn't have enough evidence to the point where I thought I could go forward," the detective told me. Having learned that von Bulow liked to go out early, Reise planned to confront him. When he arrived at the Fifth Avenue building, however, the doorman said von Bulow had just left and motioned to a figure striding off. Reise ran after him. Catching up, the detective introduced himself and the New York State policeman who accompanied him. Von Bulow said that he was on the way to the acupuncturist. Reise asked him to skip it and talk to him instead. Claus agreed.

'it was so hard to get a yes or no answer'..."

"I don't think he panicked by any means," Reise said. "I acted like I was stupid. We talked in generalities about his wife's illness. He got into the ice-cream-sundae stuff. I asked, 'Would your wife have used insulin?' And he said it was just the opposite of what she needed."

That comment showed Reise that von Bulow was knowledgeable about his wife's medical problems.

The detective left. "I knew I'd put him on notice," he explained. Later that morning, he met up with his partner, Joe Miranda, and said, "Joe, mark my words, this guy has got to make a trip to Newport if he's involved with the black bag."

He was worried that von Bulow would beat him back to Newport. He didn't. Four days later, Reise said, von Bulow showed up, "and I get a call, so I call Joe, and said, 'Don't ask me any questions, just drive to my house as fast as you can.' " When they arrived at Clarendon Court, the von Bulow mansion on "Millionaire's Row," Claus was dressed in a wine-colored bathrobe.

"How very nice to see you again," Reise recalled von Bulow saying. "I've never been addressed like that in my life," the detective said.

"He proceeded to tell me he'd come here to see me," that he'd called Senator Claiborne Pell's office and attorney John Sheehan in an effort to find Reise.

The detective and the suspect had a long talk that night, April 21, at Clarendon Court. Later, after the verdict came in, von Bulow reportedly said that Reise had been "sneaky" in this interview, and had duped him into saying things that later destroyed his case. Indeed, the defense tried to get von Bulow's statements that April night suppressed, claiming the interrogation took place after he'd asked for a lawyer to be present. But Judge Needham ruled the contents of the interview were admissible.

Recalling the conversation that night, Reise told me, "I thought he was absolutely less than truthful. It was so damn hard to get a yes or no answer. He'd use up oodles of tape saying nothing.

"Look at it two ways. Here's a man whose wife is comatose and cold. The doctor needs to know what was in her system to bring her out. Why the hell didn't he tell the doctor what was in the bag [if the bag belonged to Sunny]," as defense attorney Fahringer claimed in his opening statement?

"Let's overlook that," Reise continued. "He's trying to protect the privacy of his wife. How come he didn't say, 'This is going too far. There was this black bag.' Why didn't he tell me?"

Reise reasoned, "When a cop says this is attempted murder," the natural reaction is "you panic, you say, 'I've got to level with you.' " But Claus didn't mention the black bag that night.

Why didn't Claus take the stand?, Reise was asked. "Because he never would have withstood the cross-examination of Stephen Famiglietti. On the stand he'd have to say what he knew about the black bag. How's he going to explain that he didn't tell the doctor about it, when his wife was dying?"

Reise conceded that the weakest part of the state's case was the lack of an eyewitness. But, in the end, he said, "We couldn't find a way he couldn't be involved."

THE DEFENSE

THE DEFENSE CASE LASTED ONLY FOUR DAYS AND seemed weak and confused. Worse, it appeared to start out in one direction and then dramatically change course—unlike the state's evidence, which built up into a clear and convincing case.

In his opening statement and, indeed, throughout much of the trial, defense attorney Fahringer tried to maintain that Sunny was a neurotic, unhappy woman. The defense case rested largely on the claim that her tendency toward low blood sugar and her overindulgence in sweets and alcohol could have caused both comas. The succession of impressive medical experts who testified for the state resoundingly punctured that explanation. By the end, the defense was virtually forced, in effect, to blame Sunny's sad fate on a suicide attempt.

Most of Fahringer's witnesses were unimpressive or were badly battered under cross-examination. The two who tried to show that Sunny might have harmed herself, exercise instructor Joy O'Neill and hospital aide Robert Huggins, didn't materialize until the trial was well under way—which makes one wonder what Fahringer's original plans were.

One early defense witness, butler Robert Biastre, who worked at Clarendon Court for ten years, recalled serving Sunny three or four glasses of eggnog on December 26, 1979—the day before her first coma. Biastre pictured Claus as a concerned husband, who ordered the servants to water his wife's drinks after her first coma and to substitute grapefruit juice for Coca-Cola.

Yet, on cross-examination, Biastre admitted that Sunny didn't drink much—that, in fact, he served her drinks only ten or twelve times a year.

The elderly chauffeur, Charlie Roberts, described one night in 1977 when he brought the von Bulows home from a dinner and "Madam sort of slumped over in the backseat"—apparently a suggestion she'd drunk too much. "Her expression changed when I thought she'd had a drink," said the chauffeur.

Fahringer also got Roberts, who often seemed confused, to tell the jury that Sunny visited various unnamed doctors on Central Park South—the implication being that they were of the "Dr. Feelgood" variety. But on rebuttal, the prosecution called a chiropractor and a plastic surgeon, both of whom Mrs. von Bulow had visited and both of whom had offices on Central Park South.

The most controversial and potentially explosive defense testimony came from Joy O'Neill, who claimed to have been Sunny's exercise instructor at Manya Kahn, a chic Upper East Side gym. O'Neill told the jury that she read about this case in *New York* and promptly remembered having had a conversation with Mrs. von Bulow about injecting oneself with insulin to lose weight. This, she said, was what the heiress had recommended to her one day at Manya Kahn, where she worked from 1974 to 1978. Sunny told her, O'Neill claimed, that "the needle is very thin and you don't feel it," and that she had been taught how to use a needle. O'Neill said that she and Sunny were like sisters, and that she had been invited to stay at Clarendon Court.

Corroborating or discrediting O'Neill's testimony became one of the central struggles between defense and prosecution. Lieutenant Reise promptly drove to New York, visited the gym's owner, and found out that its records were in storage. He got them out and put the enormous books in order. The result: According to the logs, Joy O'Neill taught Sunny von Bulow only five times. Then, the prosecution produced Nancy Raether, a young woman who testified that she had usually taught Sunny and that Mrs. von Bulow had never mentioned insulin or injections to her.

Dr. Hamolsky of Rhode Island Hospital took the stand as an expert medical witness for the defense. Hamolsky's testimony, based on a reading of Sunny's medical records, helped reinforce the portrait of her as a neurotic woman. The paralysis following her pregnancy in 1966 could have been psychiatrically caused, "an hysterical paralysis," said Hamolsky. He brought up "the incredible practice of taking

“...The defense seemed weak and confused...”

24 laxatives a day for twenty years,” which prosecution witness Dr. Richard Stock had dismissed as unimportant. She also took alcohol, tranquilizers, and aspirin, he said.

If you believe Hamolsky, the comas could be explained by the fact that “there was something fundamentally abnormal in Mrs. von Bulow.” She didn’t control drops in her blood sugar properly; intake of alcohol could have increased the severity of her hypoglycemic condition, said the doctor. He could not say that exogenous insulin caused Sunny’s comas.

On cross-examination Famiglietti attacked Hamolsky’s testimony. His father, a bricklayer from Providence, sat next to me whispering, “Go, kid. Get him, kid.” The prosecutor pointed out to the doctor that Claus was the source for many entries in Sunny’s medical record. He tried to destroy Hamolsky’s picture of Sunny as abnormal. But Famiglietti could only get the doctor to admit that he could not exclude exogenous insulin as the cause of Sunny’s comas.

Hospital aide Huggins appeared under subpoena. He said he had entered Sunny’s room in Newport Hospital in 1979, had asked her why she was there, and she had replied, “I tried to kill myself.” On rebuttal, Reise and Famiglietti produced a private-duty nurse who had been in the room at the time and who said she had overheard no such conversation between Huggins and Sunny.

The last defense witness was the Newport psychiatrist Dr. John Carr, who testified that he had visited Sunny in Newport Hospital after her first coma. His impression of her was that “she was very neurotic and desperately in need of psychotherapy.” Carr said Sunny told him that she had not tried to commit suicide but that “I’ve often wished myself dead.”

On cross-examination, it came out that Carr’s entire interview with Sunny had lasted only twenty minutes. But the psychiatrist stuck to his story that Sunny had been a woman who suffered an “ego-self-esteem problem, complicated by a deteriorating relationship with her husband.”

The witness the defense did not call—Claus—was as significant as those it did. Why didn’t he take the stand? Was it because, as he told friends, he was too worn down by the trial and didn’t want to undergo Famiglietti’s fierce cross-examination? Or were there too many inconsistencies in his story? Or did the prosecution know things about Claus that would have come out in court under cross-examination?

Fahringer told me, “There was not enough evidence produced to have him take the stand—to subject him to the stress and strain of cross-examination on many collateral issues.”

WHAT NEXT?

ON APRIL 2, VON BULOW AND HIS DEFENSE LAWYERS will appear in the Newport County Courthouse to ask Judge Needham to grant a new trial. At that point, the judge will have to decide whether or not to uphold the jury’s verdict.

It is a routine motion made in almost every case that ends in a conviction. But this particular motion may contain an unusual twist: An affidavit stating that “new ... compelling” evidence that could have affected the verdict has been discovered. Fahringer said that several new witnesses have come forward; at least one claims that Sunny von Bulow injected herself with insulin. Moreover, he said, the defense has discovered another set of books at the exercise salon that “would confirm, perhaps, Joy O’Neill’s situation.” Fahringer also said that he has traced down three instructors from the gym who say that O’Neill did take care of Sunny. Another woman, Fahringer asserted, has told Sheehan that she heard Mrs. von Bulow say she no longer wanted to live when she was in the hospital after her first coma.

Why have these people suddenly emerged? Guilt, Fahringer believes. “They are conscience-stricken,” he told me. They never thought Claus would get convicted and now they think they should help out. The defense lawyers are concentrating on getting a new trial—without revealing too much about their witnesses to the state.

Several days after the verdict, Judge Needham told me, “April 2 could be a bigger day than people realize.” But he cautioned, “Don’t speculate.”

Prosecutor Famiglietti is unimpressed. “I believe that new evidence doesn’t exist or that it’s something they’ve known about,” he said.

If the motion for a new trial is denied, a sentencing date will be set by Needham. Then the defense lawyers will file their appeal. Fahringer told me that he has some issues of “constitutional proportion” on appeal. He pointed to the seizure of the black bag in Claus’s closet by Alexander and a private detective—an action that Fahringer contends amounted to an illegal search and seizure. He mentioned certain New York medical records that were excluded as evidence but that he claimed could have helped the defense case. And he said he plans to challenge the admission of Sunny’s records from Newport Hospital, since in Rhode Island it is illegal to release confidential health-care information.

THROUGHOUT IT ALL, THERE SEEMED TO BE TWO Sunnys in the case. One was the unhappy woman evoked by Fahringer, a “person constantly using drugs or sweets to salve this pain.” Claus, said his lawyer, at least introduced Sunny to music, the opera. The lawyer cited the poem “Richard Corey,” the tale of a man who has everything, but goes home and puts a bullet through his head.

The other Sunny, as described by the young prosecutor and her children and close friends, was a very different creature. “She was so private,” Ruth Flood, an old friend who didn’t testify at the trial, told me. “I always thought of her as a happy, positive person. She was careful about herself, her exercises. She was devoted to her children [and she] didn’t care about any of the social part of life. I guess she read a book or two a week. She was really well-read and very intelligent.”

The last good time Mrs. Flood recalls having with Sunny was at the wedding of Sunny’s daughter Ala in Austria in May 1980. At the wedding, she remembered, “you walked into this palace with footmen holding candles on each stair. You walked up this wonderful staircase. Then there was a line of police standing at attention, [and then] all the men with their ribbons and their white ties. It was very festive, [yet] it was hard for her because she was a very shy person.

“She was in the receiving line. She was as gracious as she always was. It looked like everything was going to be fabulous. It looked like the perfect setting—the beautiful couple with all this behind them. A fantastic beginning has boomeranged.”

Now, Sunny lies in a permanent coma in a New York hospital. Her husband, Claus, the father of her fourteen-year-old daughter Cosima, stands convicted of trying twice to murder her. Her daughter Ala has suffered a miscarriage, and Ala’s husband’s ski company has reportedly hit on hard times. Young Cosima, forbidden by Claus since the beginning of the trial to talk to Ala and Alexander, has been removed from her New York school and sent away to another state, where it is hoped she will be sheltered from the media.

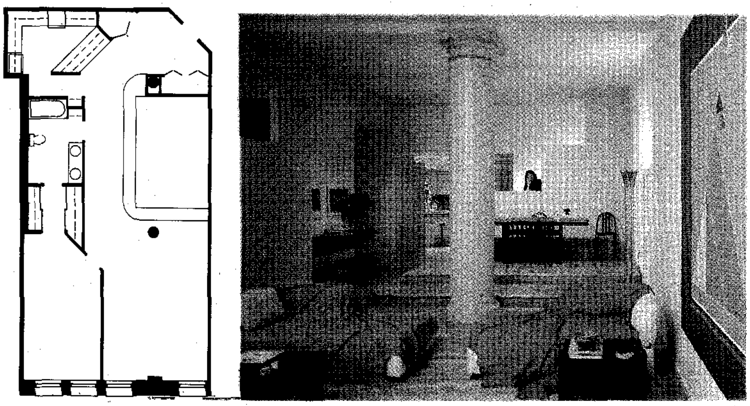
Perhaps Claus’s jurors can return to their homes—humble, by the standard of Clarendon Court—and feel that although it is nice to have money, their lives look pretty good after all they have heard of the von Bulows’s. ▬

Amazing Space

Making More From Less

THERE WAS A TIME when New Yorkers felt the kinship of claustrophobia. Deprived of space, they craved it. Then, sometime around 1973, pictures of people who lived in warehouses—lofts—began appearing. The tenants were artists, and the furnishings, though spare, were suitably artful. But, more important, all around them was space. Space to lavish on professional kitchen equipment, on oversized armoires, on Irish wolfhounds. Amazing Space. The loft revelation, soon to become the loft revolution, broke our ranks. Some New Yorkers, it seemed, *had* space. And now the rest wanted their own.

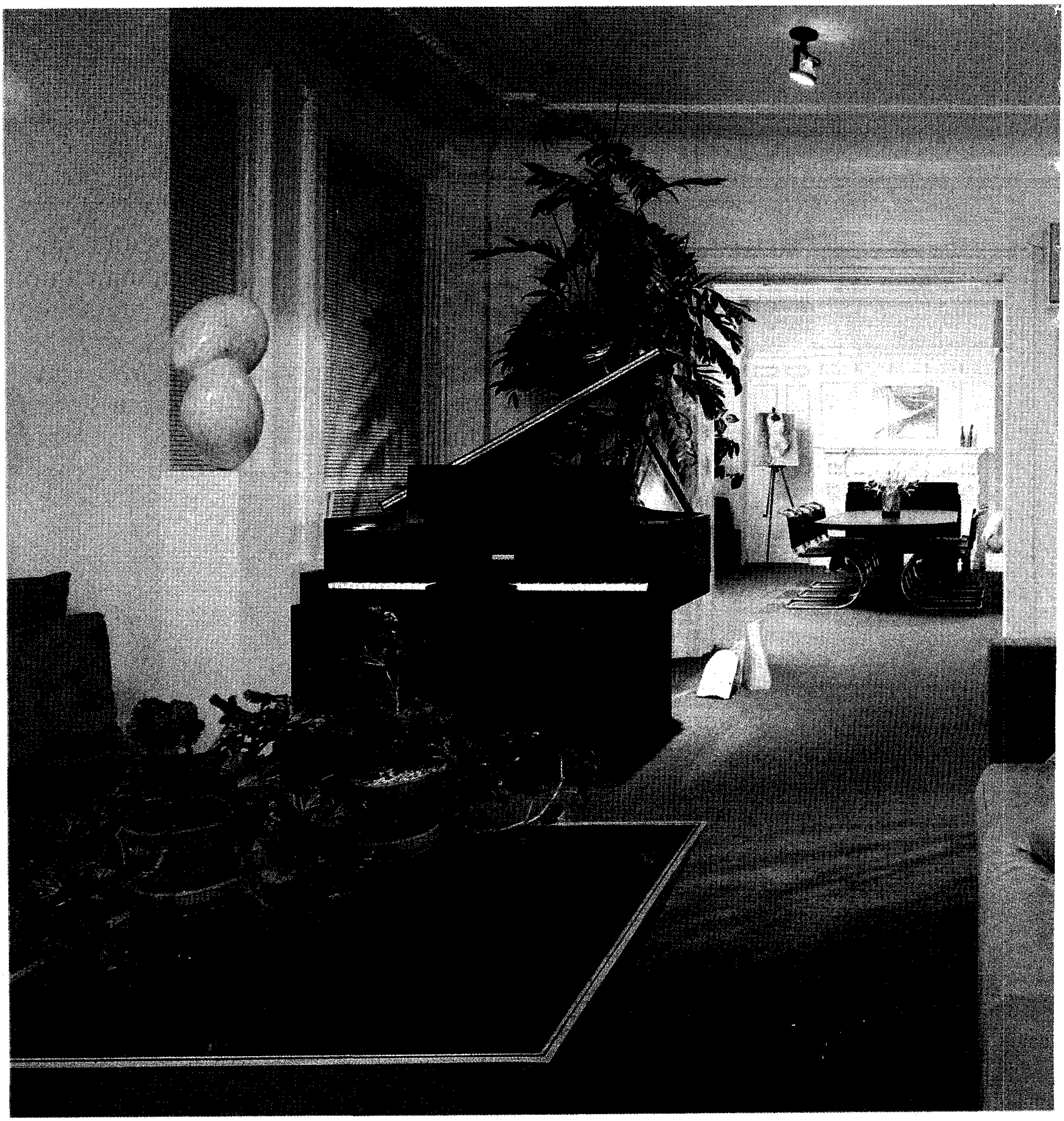
Today, lofts and pseudolofts have been surrendered to the flocked-wallpaper brigade. But now city-wise apartment dwellers are casting a knowledgeable eye on the eight-foot-high walls that close in on them. And those walls are tumbling. On the pages that follow are spaces that New Yorkers, in conventional apartments for the most part, have carved out of standard landlord issue. The most successful designs combine the best of both uptown and downtown worlds—roomy public areas, cozy private retreats. And the furnishings are still spare, not in an eleventh-hour nod to Minimalism, but in an effort to create wide-open spaces.



Peggy Tagliarino's apartment.

By Nancy McKeon

A Lofty Compromise



Photographed by Wolfgang Hoyt

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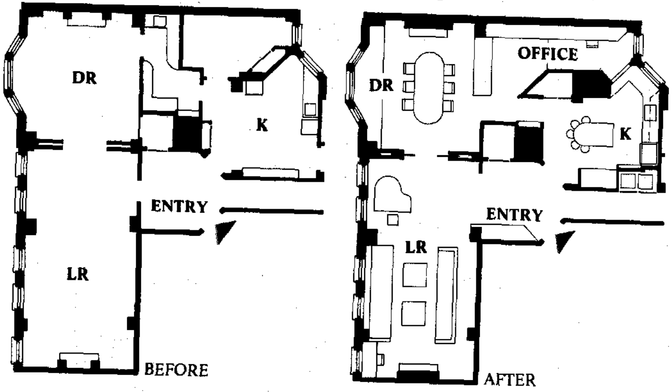
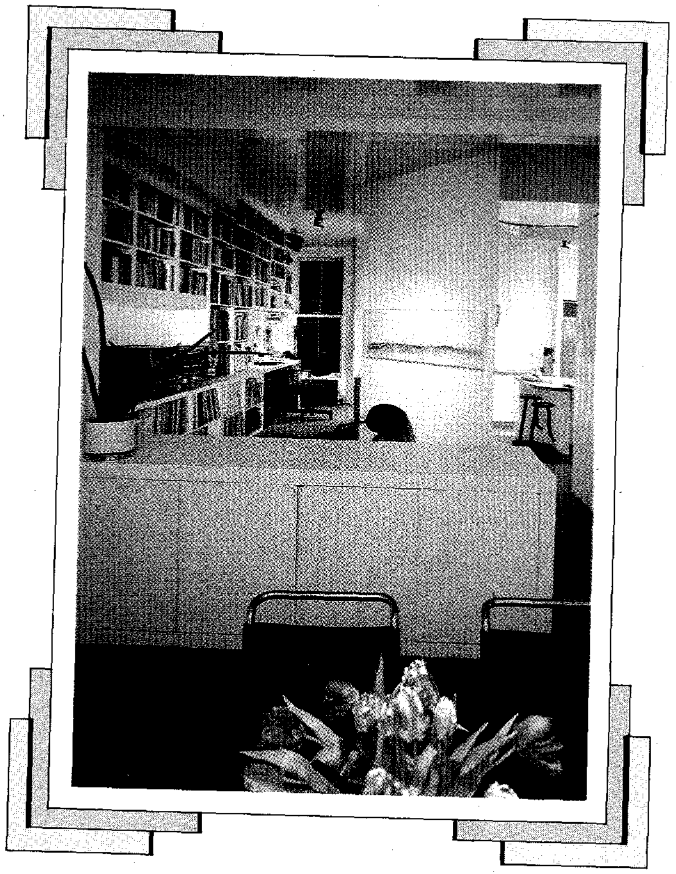
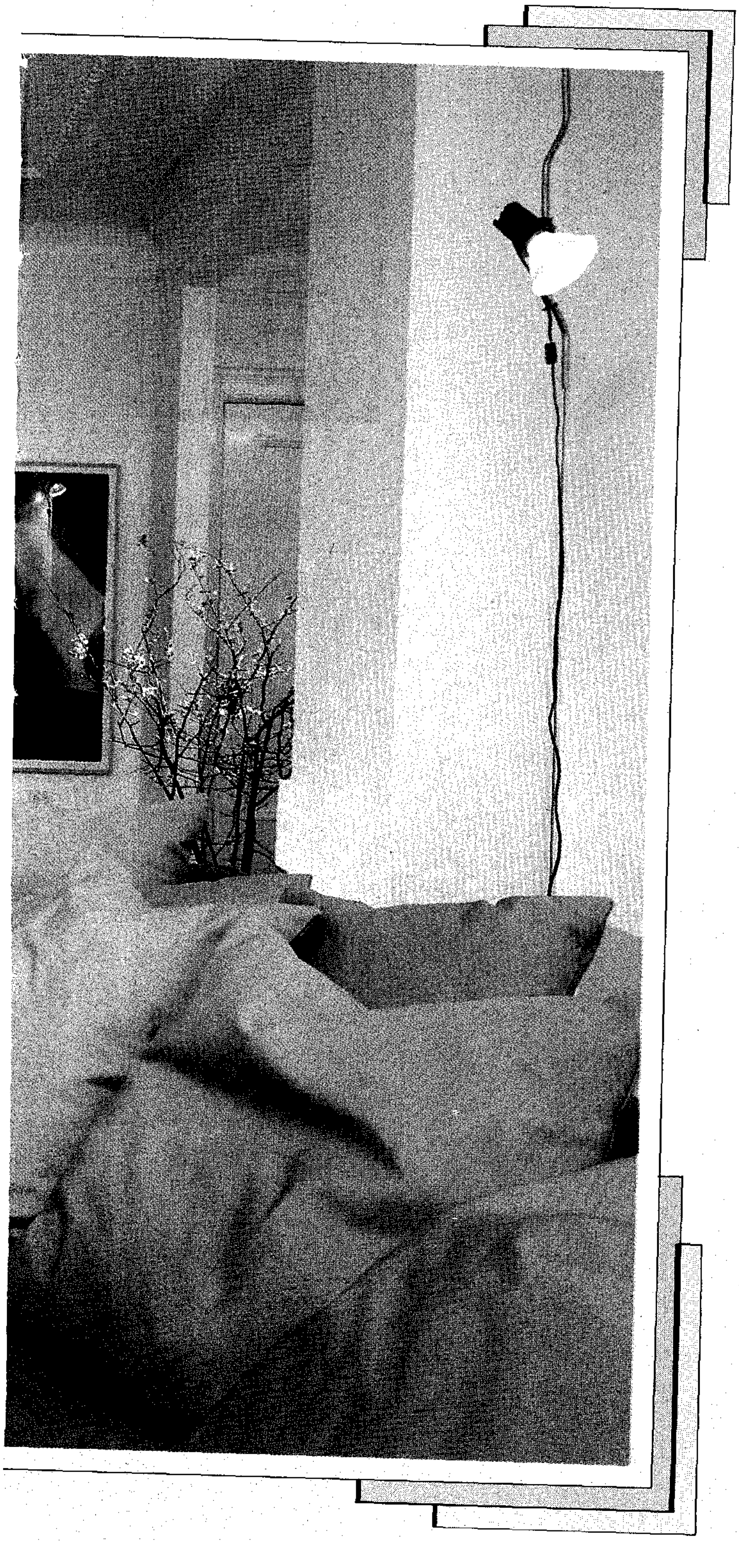
LIVING AREA







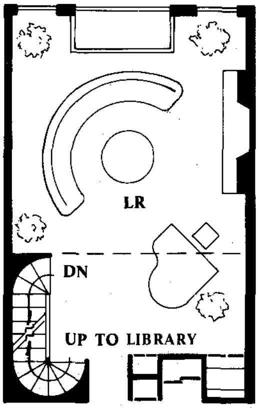
The living and dining rooms of this pre-war apartment (left) on Central Park West have always made the most of their Central Park views. But, when designer Kevin Walz was called in, the route from the kitchen to the dining table was a tortuous one, skirting maid's quarters and winding through a dark pantry. "It was an apartment designed for living with servants," Walz says. "I wasn't going to let the people who live here eat in the kitchen just because it was so much trouble to get out of it." So Walz opened up the "below-stairs" area, creating two rooms (above) that open directly onto the dining room and its good light. On the left is a home office, whose slightly higher level adds visual interest and makes the park seem closer. On the right is the kitchen, with its working/ eating island. The large apartment is a successful compromise for the family of six that lives here. The wife, a sculptor, wanted a loft downtown. The husband, a manufacturer, liked loft space but not warehouse neighborhoods. The long, loft-like living space—now an entertainment area complete with a Steinway from the 1939 World's Fair—is edged with lengths of cushioned banquettes. "The clients asked for a monochromatic color scheme," Walz points out, "as a backdrop to her sculpture and their drawings and paintings. The whole design is about simplicity and low maintenance."

Kevin Walz Design,
143 West 20th Street;
242-7177

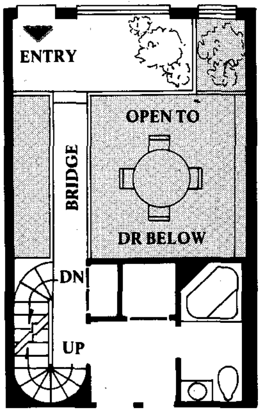
Blueprints by Robert Strong.

Living It Up In a Landmark

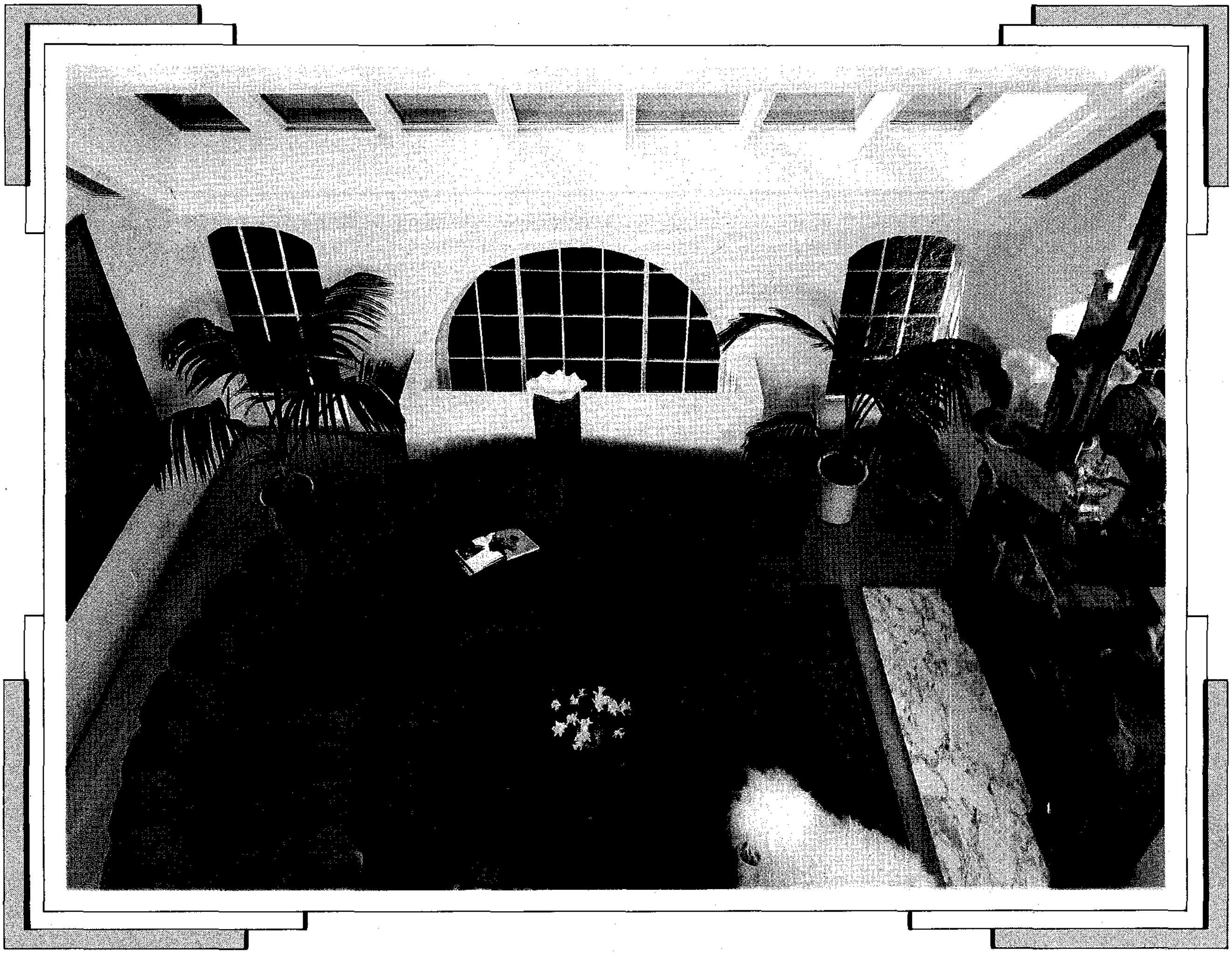
The landmark carriage houses of Sniffen Court in Murray Hill are historic and charming, but they are also dainty in proportion, with small-scale rooms stacked one over another. Co-owners Peter Glen (right) and Gary Stern wanted to expand their space without violating Landmarks Commission regulations. "You're allowed to build up as long as there's no change in the façade," Glen, a business consultant, explains, so they opened up the roof above the living room with a high-pitched, two-story skylight that's not seen from street level. The result (below) is spectacular. The picture was taken from the floor above, where the only remaining room is a book-lined library overlooking the living room (complete with resident fake sheep, lower right) and the house's original arched windows. Floor space has been eliminated throughout the house to afford at least a glimpse of one floor above and below from every level. In addition, the below-ground kitchen and dining room receive light from the skylight four stories above and the arched windows at ground level because the entry floor was cut away (see gray areas on floor plan, right), leaving only a bridge from the front door (opposite). Although there is less floor space, Glen and display designer Stern both have home offices, and the overall effect is that the house is vastly more spacious, with all its vertical vistas. After all, there can be no view if there is no vantage point.

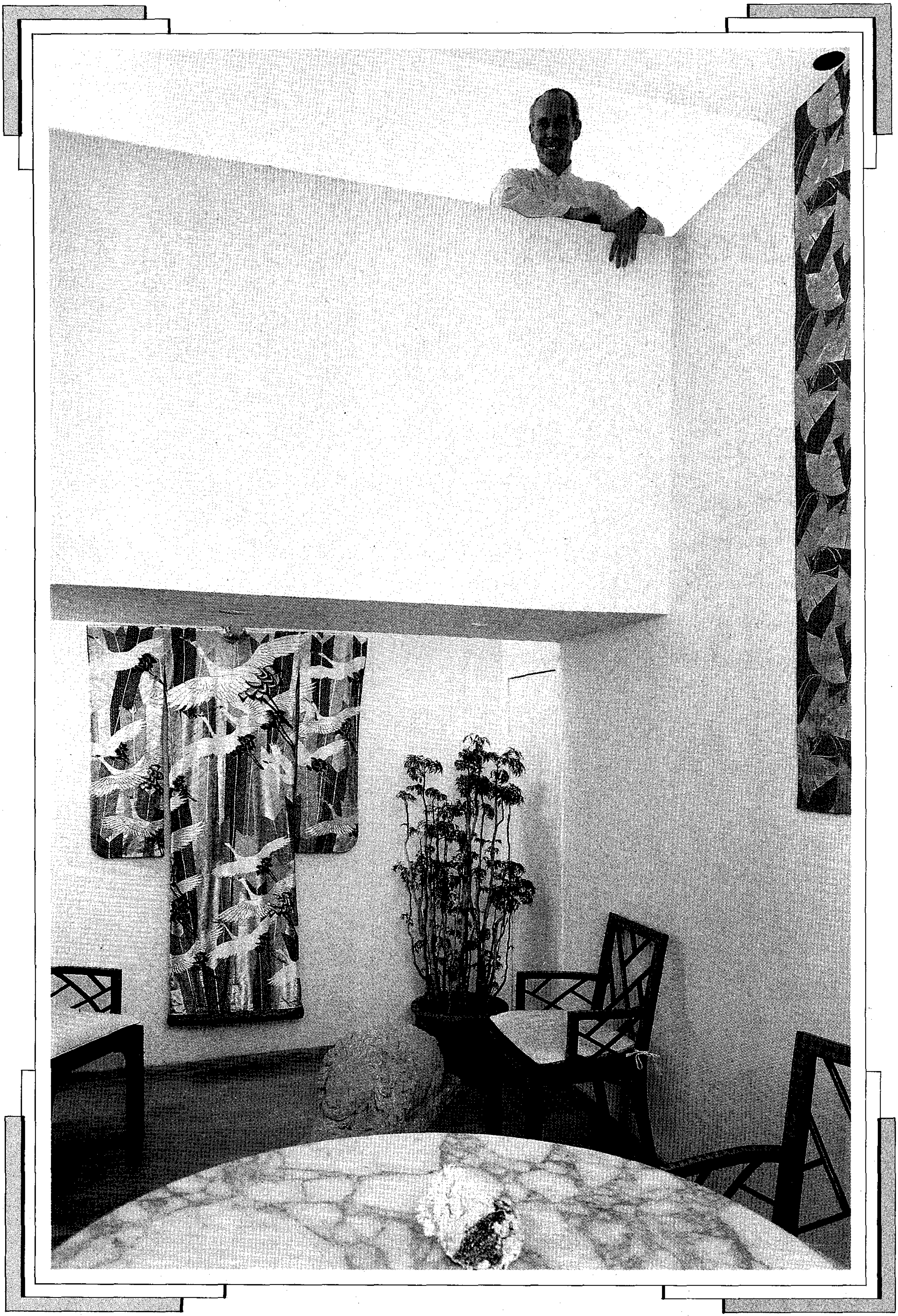


SECOND FLOOR

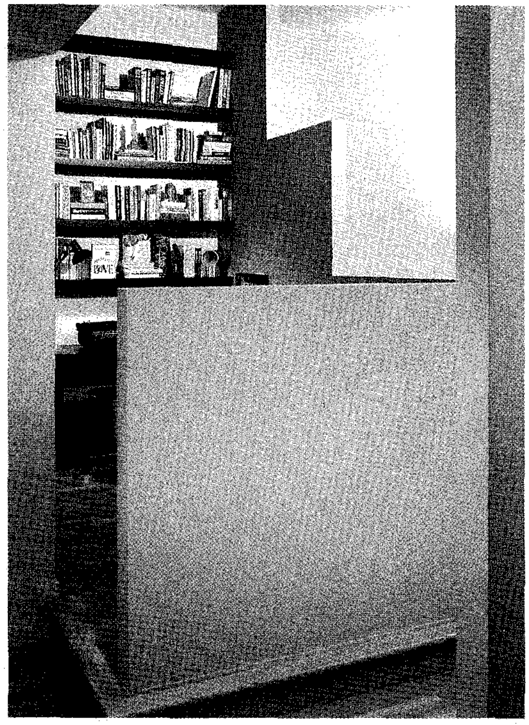


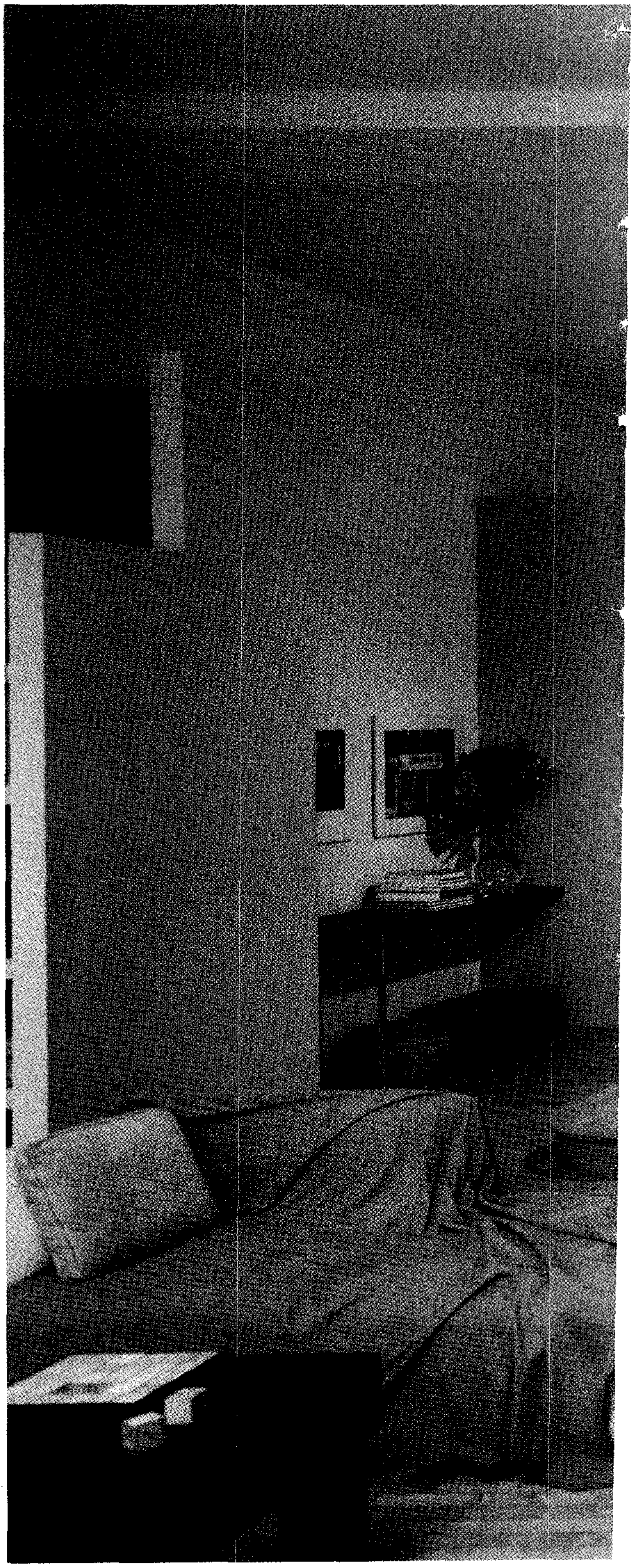
FIRST FLOOR

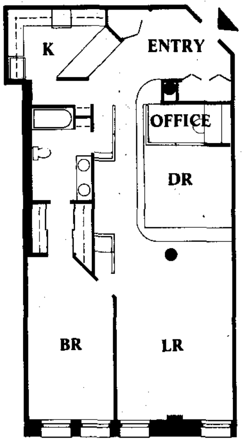




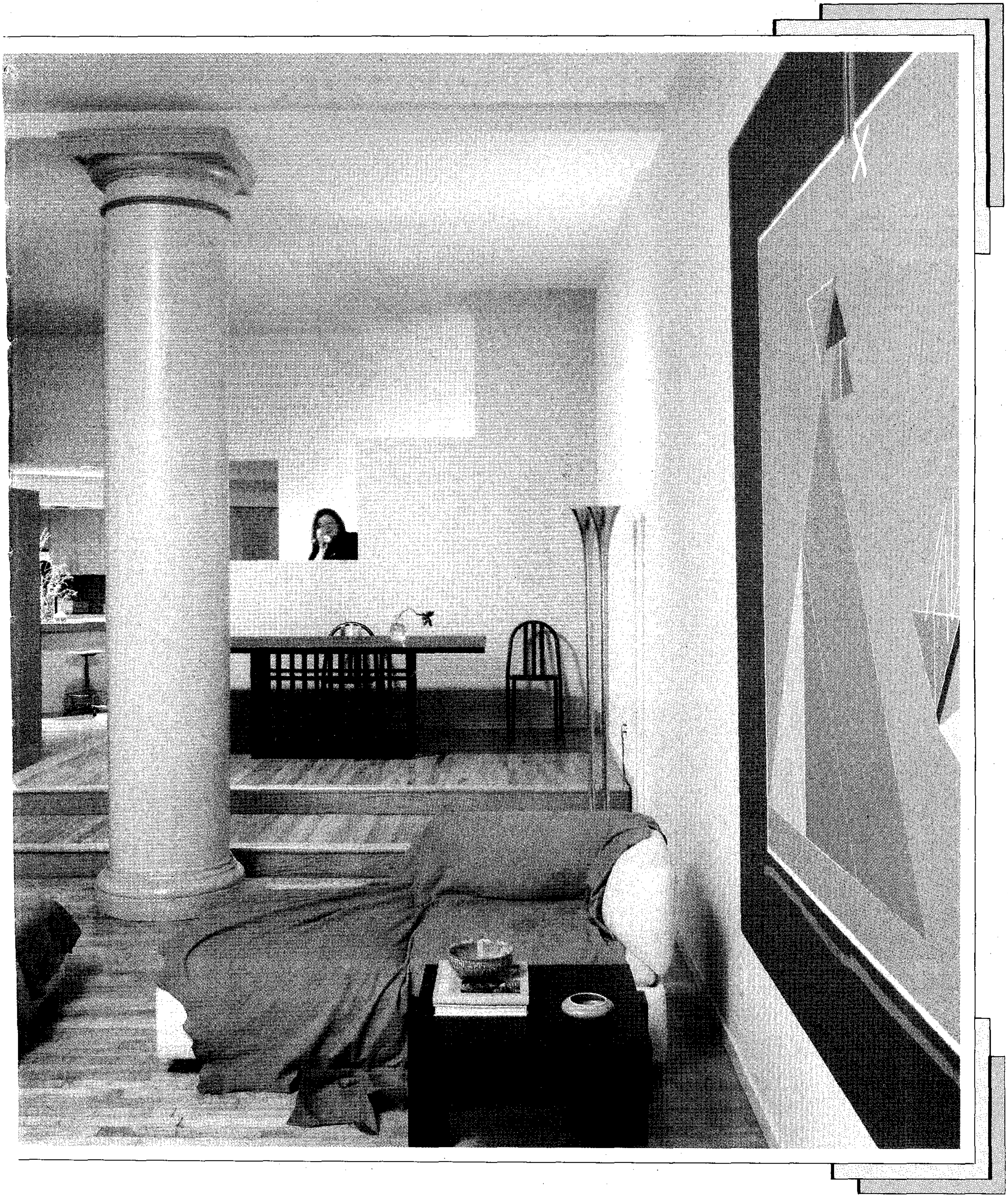
Geometric Progression







Peggy Tagliarino lives in a new breed of New York living space, the one-bedroom loft (right). Translation: The apartment is in a renovated office building on lower Fifth Avenue with high ceilings and structural columns. But the space was sold far from raw. The developer, Zuberry Associates, divided the space into kitchen, bedroom, and bathroom, providing closets and a platform for the dining area. Designer Peter Maase of Robert Currie Associates added more subtle divisions—"stepped" walls (shown in red on the original floor plan at left) that give Tagliarino an office in which to conduct her public-relations business at the rear of the dining platform (above left). Other walls provide entryways that shield the bathroom and bedroom from the living area, as well as giving the boxy, 1,500-square-foot apartment architectural interest. The other function of the stepped walls is equally important: to provide storage and shelf space for books, records, and other working/living clutter. The geometric qualities of the divided space

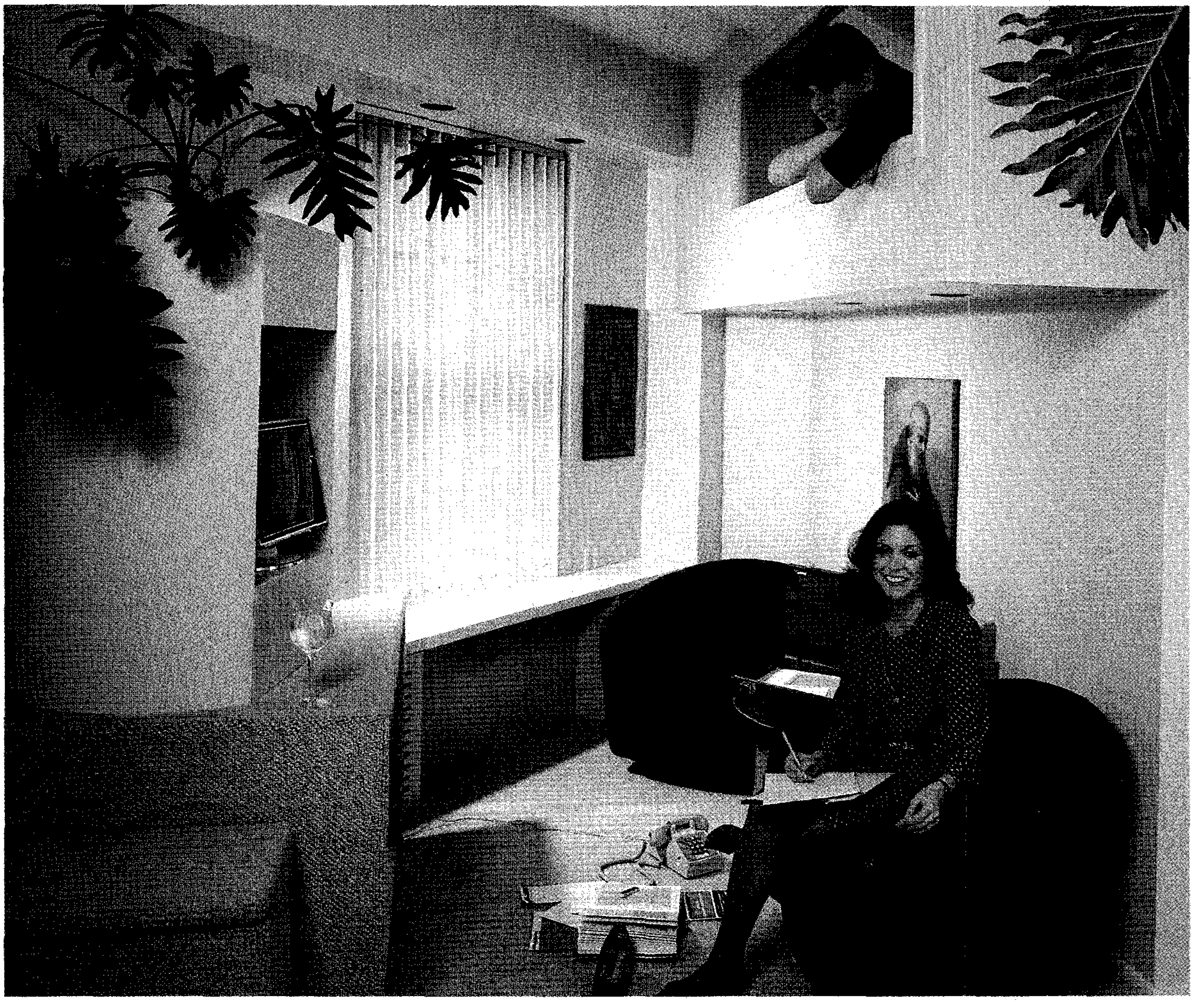


are reinforced by the dining table, designed by Maase; the three-legged coffee tables (foreground above, left and right), designed and built by Tim Spelios; the Robert Mallet-Stevens dining chairs from the twenties; and the painting by Carole Eisner.

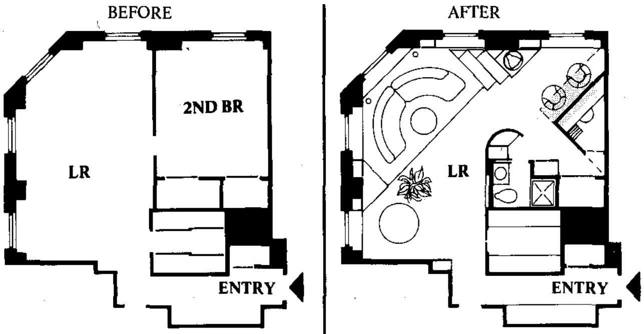
The fine-tuning is far from over. Tagliarino has been in her loft apartment for seven months now. But, says Maase, "A good room takes five years."

Peter Maase/Robert Currie
Associates, 954 Lexington
Avenue; 628-1135

Upstairs, Downstairs



LIVING AREA



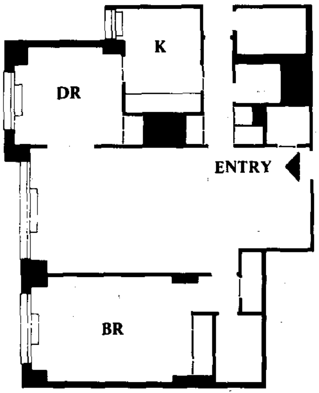
Even before designer Charles Damga began to work on it, this two-bedroom apartment on lower Fifth Avenue (above) was light and airy. But there was competition for use of the cramped living space. The owner, psychotherapist Geraldine Costa (above), needed a home office for her work. Her fifteen-year-old son, Joey (top), needed a bedroom that was private yet fun. And the living-dining area cried out for more floor space. Damga felt the second bedroom (the master bedroom is not shown on the floor plans, right) could be sacrificed, and that the resulting extra space could be arranged to do triple duty. After the wall came down, a seating area was erected at an angle to extend the living area around the corner of the small space. "It's a very basic principle," says Damga, "that a diagonal line is the longest you can draw in a room, and it therefore makes the distance look greater." Storage was included in all the platforms and walls. A triangular projection off the rear wall contains a desk and filing area below, Joey's sleeping loft on top. The cylindrical column houses a television set and can face any part of the room.

Charles Damga
Interior Design, 207 East
76th Street; 628-9336

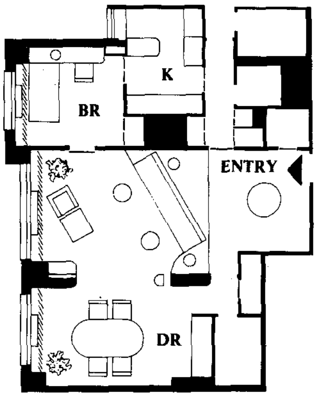
The Wall Came Tumbling Down

LIVING AREA

BEFORE

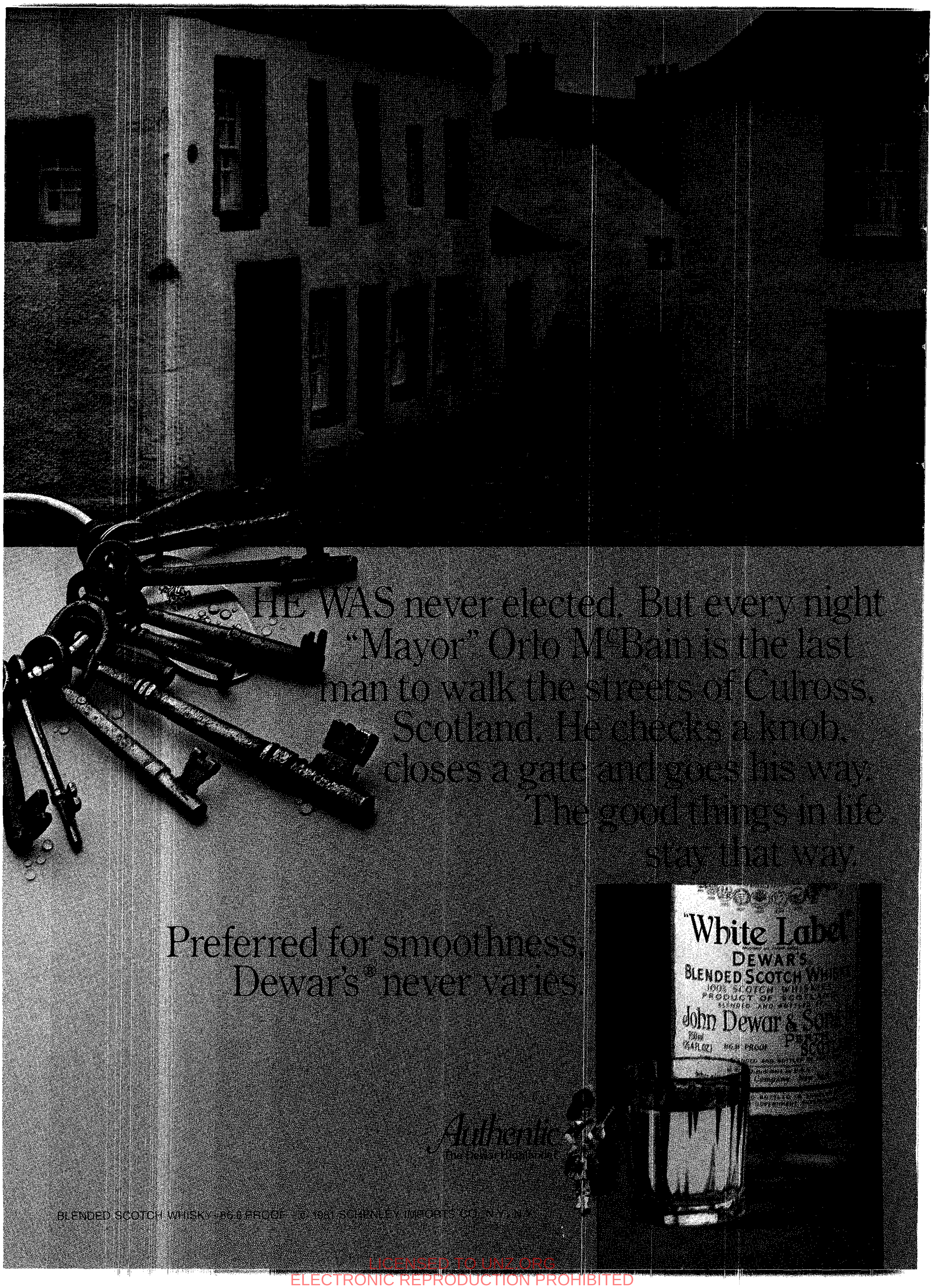


AFTER



Suddenly single, Buddy Berkley found himself in need of an apartment that offered living and entertaining space, private quarters for himself, and a room that son Evan could call his own when visiting. What Berkley found was a chopped-up, two-bedroom rental apartment on the Upper East Side. The way he made it work was to call in Patino/Wolf Associates, who had designed Berkley's home on Long Island. Bob Patino and Vincent Wolf's first move was to reverse the locations of the second bedroom (the master bedroom is not shown on the floor plans, left) and the dining room. Then the wall came down, maximizing the view of the United Nations, visible from what is now the living area. Structural columns between living and dining areas were used to advantage, the one at right adding architectural interest, the other, at left, serving as a column for bookshelves. The built-in sofa angles the living room toward the view and creates a foyer that is separate from the living area but not visually cut off from it. A sliding door on Evan's room (at the rear of the picture below) affords the boy privacy even when Dad is entertaining.

Patino/Wolf Associates, Inc., 400 East 52nd Street; 355-6581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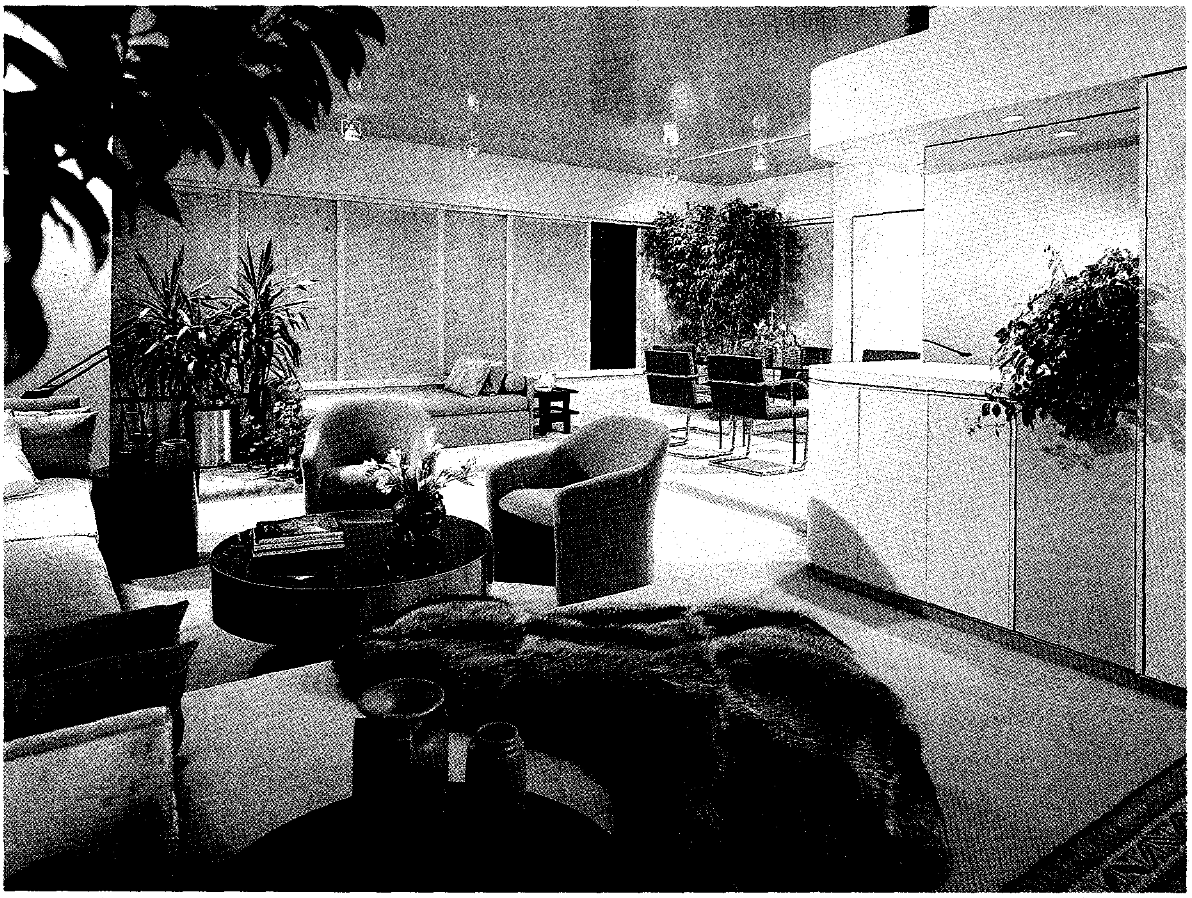
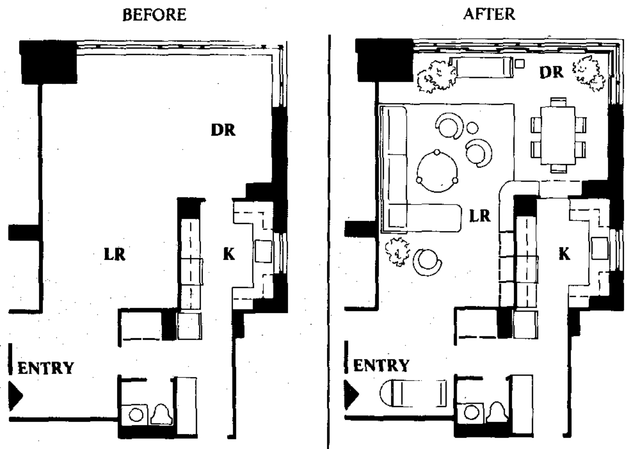
The L-Shaped Room



LIVING AREA



This conventional L-shaped living-dining room in the Sovereign on East 58th Street had little in the way of architectural interest before the owners got in touch with designer Richard Mervis. Without really changing the space itself, Mervis was able to build in elements that make the two areas seem part of a whole and that lead the viewer to take in the entire space in one sweep. A counter-height length of storage cabinets was installed on the living room's short wall curving into the dining area. A soffit containing recessed lighting follows the curve of the cabinets, but it does not reach the ceiling, in order to give the illusion of room height. The dining area is raised on a low platform, small lights outlining the contour. Rather than end the platform at the edge of the dining area, Mervis extended it along the back wall of the living room, reinforcing the notion that this is one sweep of space. The chaise that sits along the back wall unites the areas and proves especially useful during parties, providing an extra grouping place for guests. (The chaise is also ideal for stargazing.) The extra-long living-room banquette purposely overshoots the room's short wall, interlocking living and dining spaces. The silk-scrim panels that slide along the windowsills cut down on the apartment's strong southern light, which is great for the jungle of plants in the room but potentially damaging for the furniture. The scrim can, of course, be opened at night to catch the view of the Chrysler Building.

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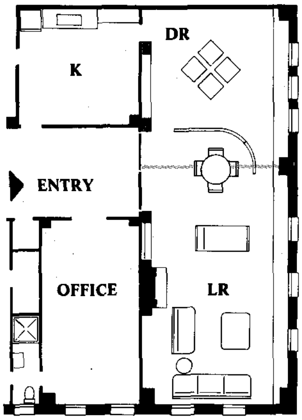
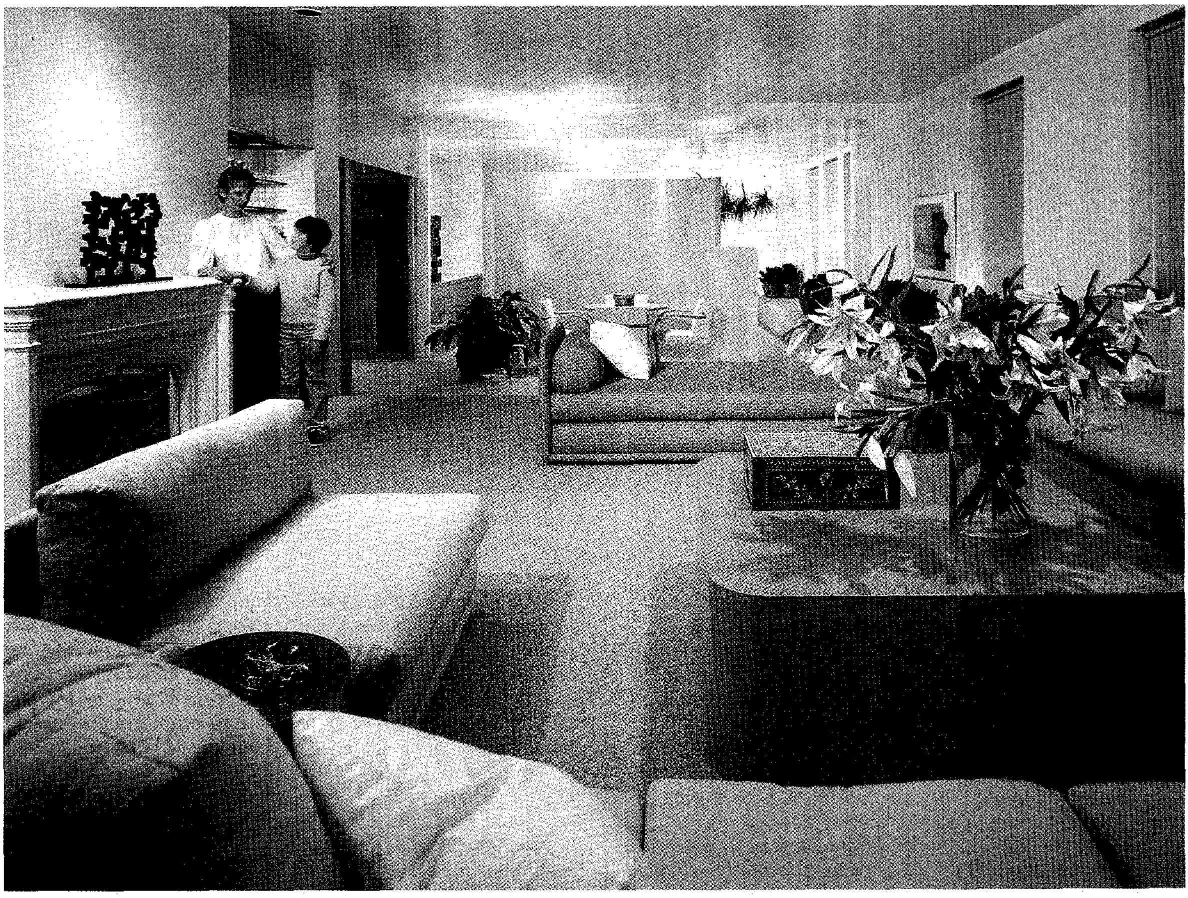
Making a Whole in One

There was no lack of floor space in the Central Park West apartment of Bud and Gloria Prager (Gloria and ten-year-old son Evan are shown below). But there was no place to sit and contemplate the skyline. And the view from the entrance gallery was worse: Facing the entering visitor were two doors, one leading to the dining room, one to the living room. Designer Noel Jeffrey eliminated the doors and the wall between rooms (gray lines on floor plan, right). The former he replaced with a pair of oversized, pivoting glass doors (red line on floor plan), which allow light into the gallery but keep cats Montauk, Casper, and Harry out. Ductwork above the dining room meant that the ceiling there was lower. Jeffrey's solution was to replace the wall with a freestanding, curved partition that interrupted rather than separated living room from dining room (red on floor plan). The dining-room ceiling was sculpted to follow the curve of the partition, which was set back a few feet so it would not bisect the view through the glass doors. The floor was raised to make the view more visible, and quiet earth tones were used in the furnishings. Says Gloria Prager, "I wanted people to drop dead from the view, not the room." The 50 feet of banquettes along the wall make the space ideal for entertaining—important for Bud Prager, who manages the rock group Foreigner.

Noel Jeffrey, Inc.,
22 East 65th Street;
535-0300

LIVING AREA





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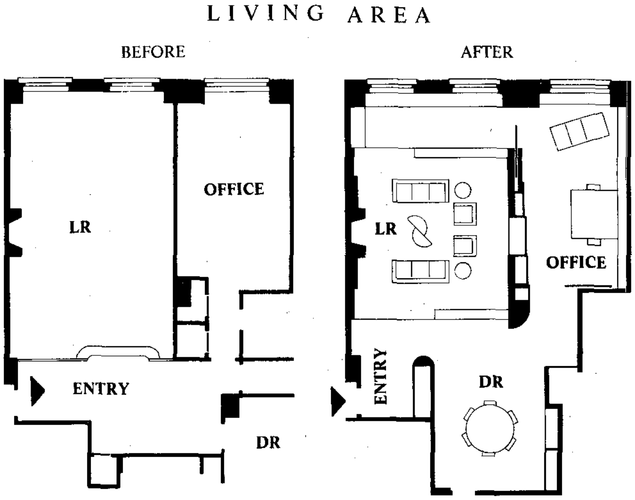
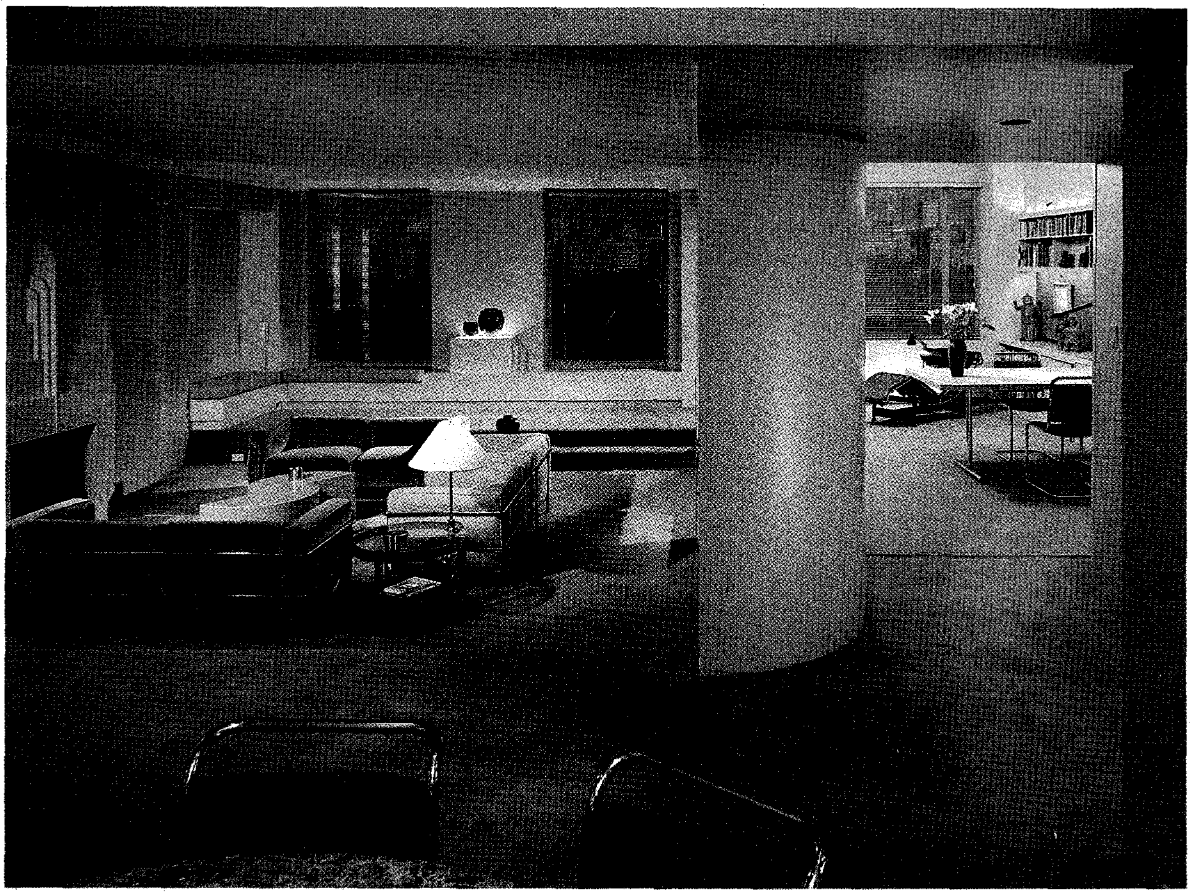
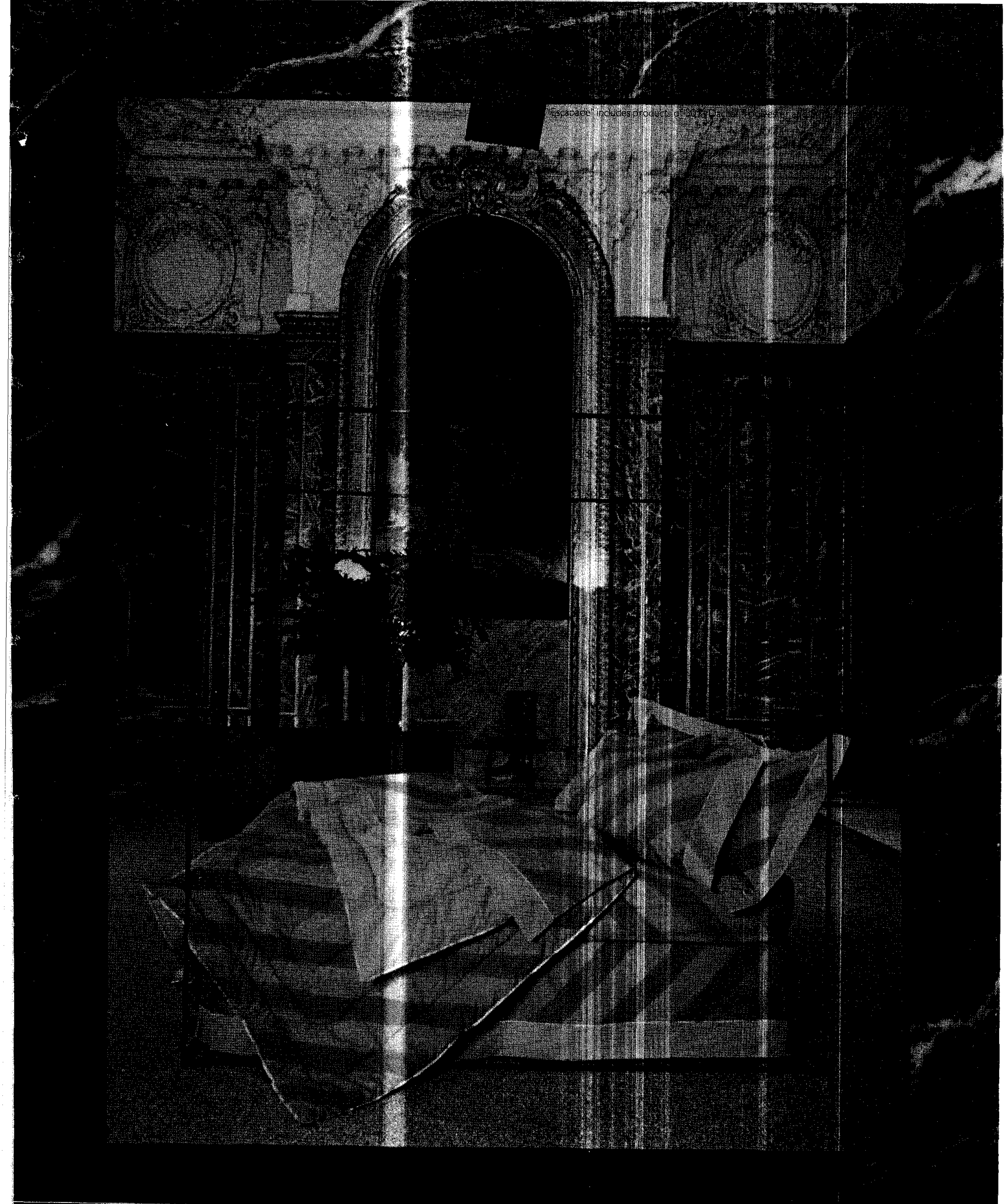




Traditional ceiling moldings suggest three separate rooms in the living area of this Upper West Side apartment (above). But platform levels that ignore these boundaries, and the sweep of mushroom-colored carpeting, confirm that the living room, dining room, and two-person office are really one vast space. Architect Carl Hribar explains that the apartment's owners, Alvin Schechter and his wife, Rosette Arons, wanted to "put as many rooms as possible on the park." Thus, the formal entry foyer was foreshortened (see floor plans, top) and the remainder converted into a discrete dining area (foreground). The old dining room—at the back of the apartment with no view of the park—became an additional bedroom. Where a wall once separated the living room and the dining-room-née-foyer, a change of floor level now does the dividing. The wall between the office and the living room was replaced by a storage unit that contains stereo equipment and display cases for the couple's Grueby and Fulper pottery. Because both Al and Rosette are professional designers—he of graphics, she of furs—the architect calls them "formidable clients. The space is basically my design, but they were a knowledgeable review committee with a lot of good ideas. We really worked as a team." The result—in which post-modern colors complement Le Corbusier sofas and a Lescaze lamp from the thirties—is an intentional departure from the black-and-white Minimal look the apartment had had. Says Al Schechter: "We wanted to dress the space up a little."

Carl Hribar, Architect,
106 East 19th Street;
674-8135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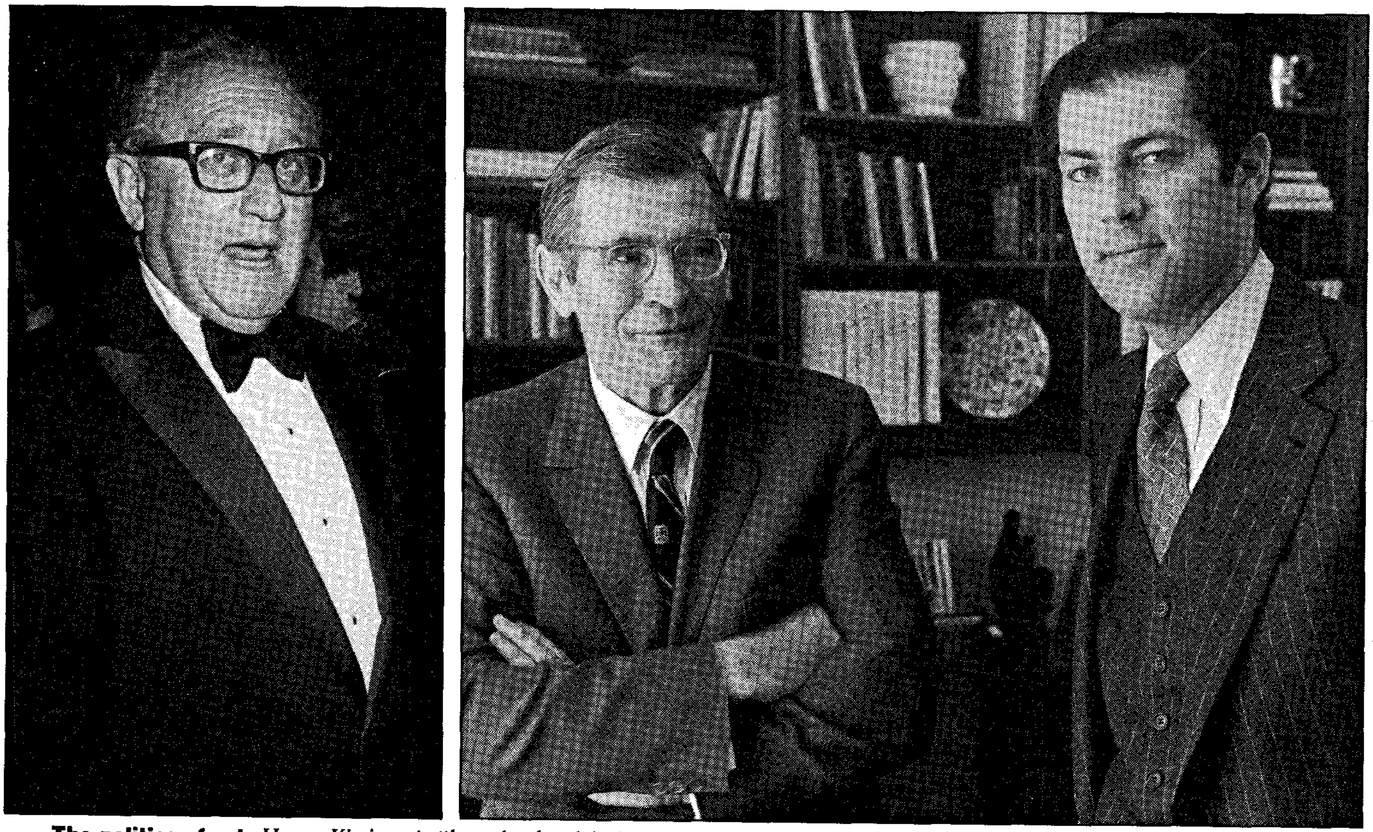

The politics of art: *Henry Kissinger's "horseback advice" proved crucial to the Met's Macomber (center) and de Montebello.*

The Met's Own Foreign Affair

By Dorothy Rabinowitz

"...New York's premier art museum stumbled over a planned Israeli show, but has since tried to recover with some grace..."

SOMETIME WITHIN THE NEXT two years, the Metropolitan Museum of Art will mount an Israeli exhibit of archaeological artifacts that is certain to attract particular attention. There will be more than scholarly interest in the show, for it will doubtless remind not a few people of the winter of 1982, when the Met canceled plans for a similar exhibit, embroiling the museum in charges that it had politicized the arts and propelling it once again into conflict with the city's Jewish community.

What went on behind the scenes of this winter's Metropolitan drama is a complex story of bitter feelings, suspicions of anti-Semitism, and the resurrection of old antagonisms inside the museum and out. And at the center of it all stands the reluctant figure of Henry Kissinger, who still does not know, quite, how he came to occupy that position.

In late 1980, the Met leadership—Douglas Dillon, chairman of the board and former secretary of the treasury; Philippe de Montebello, the museum's director; William B. Macomber, president and former U.S. ambassador to Turkey and Jordan—were pondering the questions involved in showing an archaeological exhibit from Israel. To de Montebello, who had just returned from Israel after making a preliminary selection of objects for the show, as well as to Macomber and the others, such an exhibit raised certain political questions; so they decided to consult a trustee famous for his expertise in Middle East affairs, former secretary of state Henry Kissinger. Walking out of a dinner party for the museum's trustees last year, Met president Macomber asked Kissinger whether problems would indeed ensue if the Met were to hold an Israeli exhibition that included materials from the West Bank—territory occupied by Israel. Kissinger's answer was yes, such a show *would* raise political problems.

"I told Macomber," Kissinger recalls, "that there could be no question that it would cause political problems if the Israelis were to exhibit, as Israeli art, materials that came from territories for

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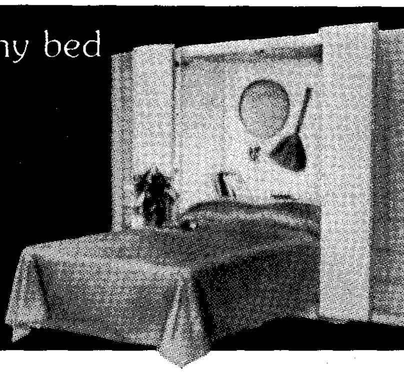

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which they were at that very moment negotiating. But *I* thought they were talking about exhibits dug up from the West Bank. I never understood that most of the exhibit from the so-called Arab side came from the Rockefeller Museum in the old city of east Jerusalem, which presents a totally different issue for the Israelis than if it came from the West Bank.

"I never understood that we were talking about an already selected exhibit. I didn't understand that what was involved was not some abstract future plan but the undoing of a decision already made. If the [Metropolitan] museum itself picks things, which I found out only much later, then it cannot afterwards claim a political injunction—it could not then retroactively make a political decision."

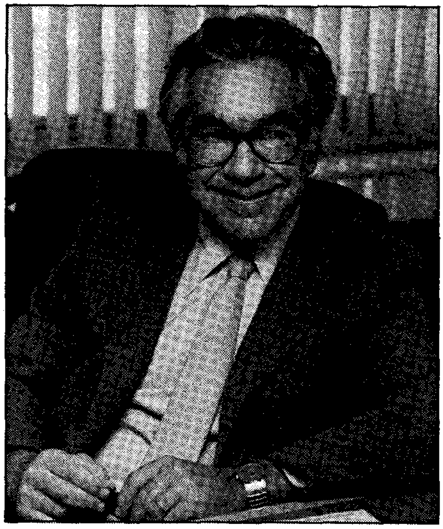
At the same trustees' dinner, Kissinger was also asked about the possibility that an Israeli exhibit of the kind in question might pose a security risk. According to Kissinger, he told Macomber that security was not the issue. "Security," said Kissinger, was "New York City's problem."

Kissinger's was not the only advice solicited on the subject of the exhibit. One or two other trustees, described by the museum as having "experience in foreign affairs," had also been consulted. Macomber insists that "there were no dissenting opinions." And so it was agreed that the museum should not go ahead with the show.

IN REACHING THEIR DECISION, THE Met officials were particularly concerned about exhibiting objects from east Jerusalem, an area of tremendous emotional and symbolic significance to the Israelis. The Israelis have always considered east Jerusalem the heart of Zion. During the 1948 War of Independence, the Israeli government decided that east Jerusalem was so important that troops vitally needed elsewhere should be thrown into the last-stand battle for the Old City. Nevertheless the Old City fell to Jordanian forces, which held it until the 1967 war, when the Israelis recaptured it. Despite the Israeli presence in east Jerusalem since then, the United States government does not recognize Israeli sovereignty over the city. That, Macomber notes, is why exhibit materials coming from the Rockefeller Museum raised questions of appropriateness.

The Rockefeller Museum in east Jerusalem (the source, it turns out, of less than 15 percent of the planned exhibit) was built by the Rockefeller family in the 1930s. Heavily endowed, it was operated as a private institution until 1966, at which time the Jordanian government nationalized it, pocketed the endowment, and declared it a government institution. With the Israeli victory of 1967, the museum became an Israeli institution, under the management of the Israel Museum.

Kissinger says he was unaware of these facts when he spoke to Macomber at the trustees' dinner. "Disgraceful as it may be, I didn't know the Rockefeller Museum was in east Jerusalem, or that the Hebrew museum administered it," he says.*



"Suspicious": *Oppenheimer's Nash.*

MACOMBER TAKES ULTIMATE responsibility for the decision to cancel the exhibit. "I agreed with the advice I was given," he says. "I don't want to leave any impression that I'm laying this off on someone else." At first, only a small circle of friends of the Israel Museum in New York—people who knew that plans for a Met exhibit of Israeli archaeological materials had been in the works for five or six years—were aware of the Met's decision. One of them, Martin Peretz, editor-in-chief of *The New Republic*, who accompanied Jerusalem's Mayor Teddy Kollek to a meeting with de Montebello in New York prior to the Met director's visit to Israel, recalls de Montebello asking Kollek to make sure that word of his visit be kept quiet. "It was clear he was afraid of anyone in the Arab world learning of the trip; it was just as though he thought he was going off to visit a leper colony," says Peretz.

Kollek recalls that de Montebello was an interested and highly enthusiastic visitor. Still, Israel Museum officials were not greatly surprised when, some time later, the news came of the Met's decision to withdraw from the exhibit. There had been subtle hints of trouble about the exhibit from Met officials for some time. Even before de Montebello left for Israel, he remarked to a colleague, "This

---

* Today, Macomber says: "I can assure you that where the Rockefeller Museum was—east Jerusalem or the West Bank—was *not* material to Dr. Kissinger's recommendations. He has advised me by telephone that he didn't know where the museum was, but that his recommendation would have been just the same. It would have made no difference."

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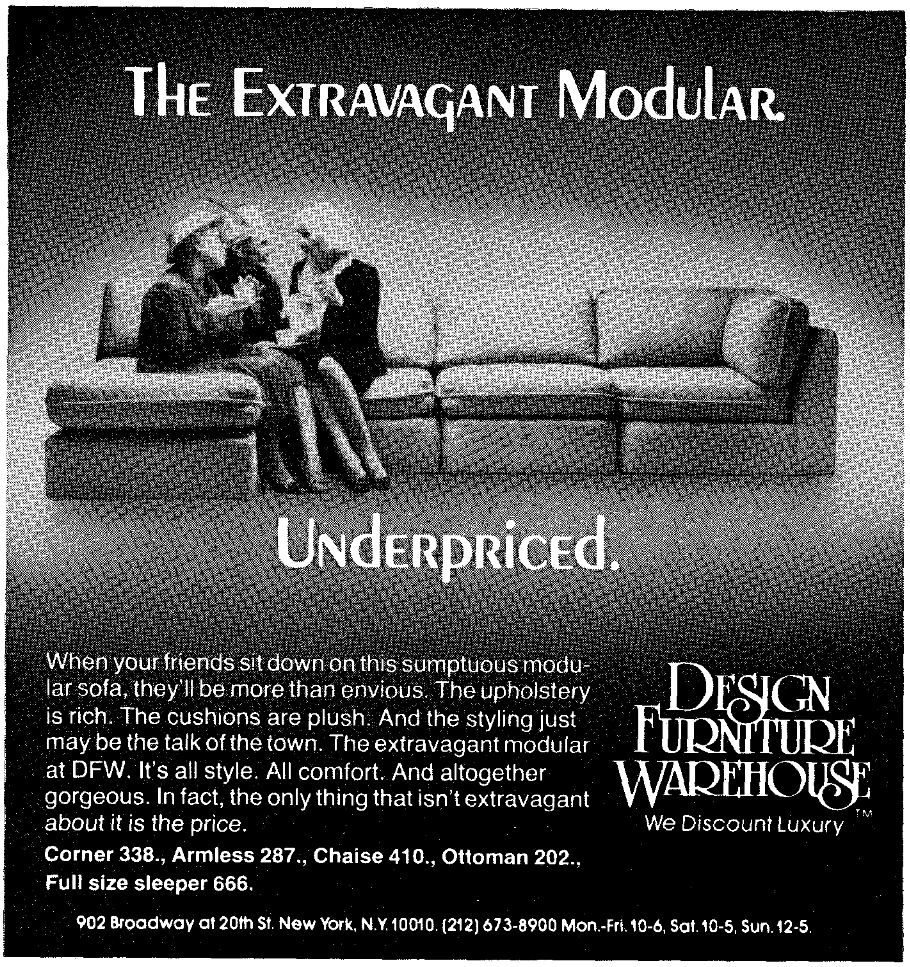
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is never going to come off. They're going to find a way out of it."

When that turned out to be the case, the small group of people in New York who *knew* the background of the project went to meet with Macomber. Most of the members of that group—which included Jack Nash, chairman of Oppenheimer & Company, art dealer Ed Merrin, and the donor of one of the Met's largest collections—shared the suspicion that the same elements that had succeeded in isolating Israel at the United Nations were now influencing policy at the Met. They listened as Macomber outlined his objections to the Israeli exhibit, particularly over the security issue. How, Macomber asked, could the greatest museum in America allow itself to be exposed to the danger of terrorist attacks created by such an exhibit? He had, he explained, been ambassador to Jordan and knew something about terrorism and violence.

Jack Nash asked whether the Met had ever made such a decision in regard to any *other* country's exhibit. It had not, Macomber told him.

MACOMBER'S POSITION WAS that an Israeli exhibit of the kind that had been planned would pose particularly great dangers. And at another meeting, which took place some days later, he proposed a solution. Arrangements had already been made by the Smithsonian Institution to mount an Israeli archaeological exhibit of its own. The Met would exhibit the Smithsonian's show in place of the one originally planned and, in addition, would make every effort to see to it that the Metropolitan got the show first. "I was delighted with the Smithsonian arrangement," Macomber says. "We *wanted* an Israeli exhibit. It seemed to me that if we could have the one the Smithsonian mounted, then they, as a quasi-government agency, could deal with the problem. As far as I was concerned, if someone else was leading, we were out of the business of political statements."

There the matter rested, with both sides apparently satisfied about the new arrangements. Both sides agreed not to talk to the press, the Jewish group mainly out of deference to concerns of Israeli-museum officials that publicity might cause Smithsonian officials to back off in the way the Met had.

Those concerns became academic some weeks later. On February 23, the New York *Times* broke the news about the canceled Israeli exhibit. The outrage that greeted the story had less to do with the cancellation itself than it did with the Met's justifications for its actions, which left no doubt whatever about the political basis for the Met's decision. Critics were particularly incensed by de

Montebello's statement that an archaeological exhibit of materials from the West Bank would be "inappropriate" because they had come from disputed areas.

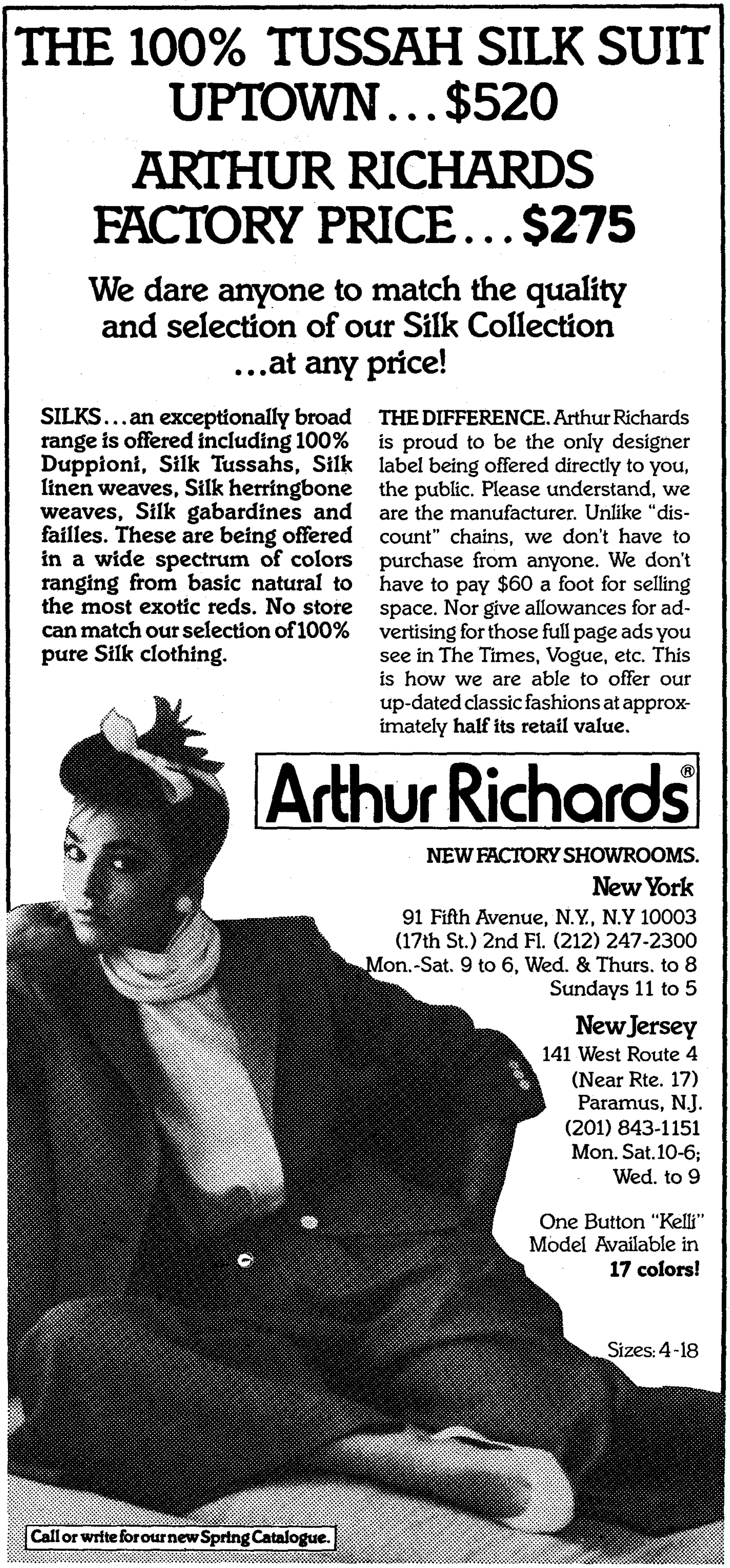
The mention of a Smithsonian-sponsored exhibit at the Met only increased the critics' ire. Nash and his group were dismayed because those plans now sounded a good deal more uncertain than they had been led to believe was the case. Jewish organizations began calling the Met asking angrily why, if the original Israeli exhibit posed such a security risk to the museum, one sponsored by the Smithsonian would be any less of a danger. The depth of indignation—which seemed to cut across class and cultural lines—surprised both Metropolitan Museum officials and many Jewish organizations. The source of the emotion was clear: The heads of the most prestigious museum in America, to which Jews have historically been among the largest contributors, had suddenly taken it upon themselves to make a political decision about what art was acceptable in the museum and what was not, and it was the State of Israel that the Met had singled out for that unprecedented treatment.

IT WAS NOT THE FIRST TIME THAT THE Met's policies and Jewish sensibilities had run afoul of one another. There was, for example, the "Harlem on My Mind" exhibit, held in January 1969. The catalogue for that show contained comments about Jews that were widely perceived to be anti-Semitic. It later emerged that the person who wrote them, an eighteen-year-old black student, had based them on material from *Beyond the Melting Pot,* a distinguished sociological work by Daniel Moynihan and Nathan Glazer. Their origins notwithstanding, the context in which the statements were used left no doubt in the minds of many people that their intent was anti-Semitic.

The furor produced by the "Harlem on My Mind" catalogue ultimately forced the museum to withdraw it, but not before Thomas Hoving, then the Met's director, delivered himself of some sentiments that caused more consternation than the introduction itself. In defending it, Hoving insisted, "It states a fact. And if the truth hurts, so be it!"

Feelings among some Jews toward the Met were not improved by a 1978 exhibit. That show included a map of the Near East that omitted Israel while including other nations of the area. Questioned about the omission, the assistant curator of the Ancient Near Eastern Art Department explained that "political considerations" were involved.

The most recent contretemps only added to the perception of the Met in some quarters as a private preserve of old money, which had never welcomed



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Jews on its Board of Trustees, however welcome those Jews might have been at fund-raising parties. (The name most frequently mentioned in this regard is that of Robert Lehman, a munificent supporter of the Met who many people think never received the acknowledgment that was due him.)

Among the people most disturbed by the public uproar over the exhibit was Henry Kissinger, who had only then begun to understand the depths of the quagmire in which he had gotten himself involved. Kissinger tracked down Martin Peretz at a dinner party, aware that the editor was a close friend of Jerusalem's mayor, and asked him to tell Kollek that the Met was willing to show an Israeli exhibit as long as none of the materials came from the Rockefeller Museum in east Jerusalem. It was not a solution Kissinger himself endorsed. Nor, indeed, did Macomber. The idea apparently originated with Met board chairman Douglas Dillon. The Israelis, to no one's great surprise, said they would not consider such a proposal.

In the meantime, the torrent of protests was rising. Morris Abram, a prominent New York attorney, charged that the Met had joined the effort to "delegitimize" the State of Israel. Several donors to the museum made phone calls along similar lines. Howard Rubenstein, the influential public-relations man, called to cancel his membership, as did realtor George Klein, among many others. Nelson Blitz, who established a fund for prints at the Met, sent a letter withdrawing his support. "I wanted nothing to do with them anymore," Blitz says.

In response, Roswell Gilpatric, vice-chairman of the museum and head of its $100-million endowment drive, called an American Jewish Committee official to say that the Met was interested in discussing a reconsideration of its position. He explained that he had been getting phone calls from art dealers and others indicating that the endowment drive might be in trouble. Macomber, for his part, says all the anger upset him less than something else. "It was that *sadness*, that layer of 'How could you?'," he says. "The papers didn't really reflect the way all this was building. We heard from all over the country and not only from Jewish friends. It was an absolutely untenable position."

THAT WAS TO BECOME EVEN more apparent when Martin Peretz called Mayor Edward Koch to ask if Koch knew how much money the Metropolitan would be receiving from the city this year. Koch said he didn't know, but that he would check. "It's $10.6 million," the mayor later reported to Peretz.

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Peretz suggested. Such a letter was duly sent, reminding the Met that the city was expected to contribute $10.6 million toward the support of the museum, and pointing out that time was of the essence.

By the end of that week, full-time damage-control efforts were under way at the Metropolitan. Kenneth Bialkin, a partner in the law firm of Willkie Farr & Gallagher and an official of the Anti-Defamation League, learned that the museum's officials were thinking of sending a delegation to see Kollek, as a gesture toward the Israelis. Bialkin persuaded de Montebello that a trip to Jerusalem was not necessary and that an apology would do.

All that Sunday, de Montebello, Macomber, and Ashton Hawkins, attorney for the Met, worked on a statement. It was not easy finding the words. De Montebello thought the statement should mention the influence of the security considerations on the original decision to cancel the show. No one would believe it, Bialkin told him; what was needed now were words that said they were *sorry.* The statement, dispatched to Koch and made public almost immediately, amounted to something very close to an apology from Met officials. Indeed, it affirmed the principle that curatorial and cultural decisions should not be politicized and announced that the museum would move quickly toward getting an Israeli exhibition. If the planned Smithsonian exhibit did not go forward for some reason, Macomber further pledged, the Met would begin all over again and organize its own Israeli exhibit.

The day after the Met released its statement, it was announced that Mrs. Belle Linsky had given her $60-million collection to the museum. The timing of the announcement was no accident; had the Met not publicly re-assessed its position, it is highly unlikely that plans to turn the Linsky collection over to it would have gone through.

THE CRISIS HAS NOW PASSED, and reconciliation is in the air. Kissinger is taking a philosophical view of it all. "The moral of this story is not to give advice on horseback without knowing the facts," he says. Macomber, like any chief executive emerging from a public-relations nightmare, wants to look ahead. Kollek is cheerful, having received a message that Macomber and roughly 100 other friends of the Met will soon be making their way to Israel for a visit.

The only question left worth asking is how officials of a major cultural institution in the city of New York could have made a decision such as they did without knowing of the catastrophe they were preparing for themselves. ■

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The Urban Strategist/Elizabeth J. Block

ALL THE ANSWERS ABOUT ANSWERING MACHINES

"...Here's what you need to know to find a machine with the right combination of features at an affordable price..."

IN THE BEGINNING, THERE WERE TOM-toms and smoke signals. Then someone invented writing, and all over the world a gentle scratching was heard. Then Alexander Graham Bell rang in the telecommunications era. After awhile, someone who missed a call invented the telephone answering machine, a sort of Roach Motel for messages. And now we have ring delay, voice activation, and remote backspace.

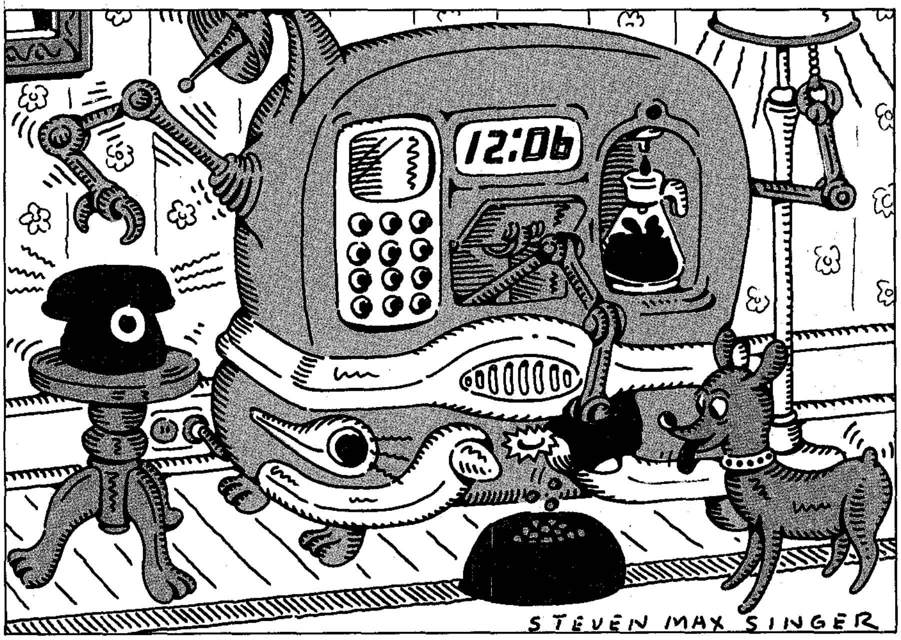
Why does an answering machine need so many fancy features? Why can't it simply answer the phone and shut up about it?

Well, the first machines did just that. But their owners got picky. They wanted to skip empty tape when someone hung up. They wanted counters to tell them how many calls had come in. Then they wanted counters that counted only actual messages, not hang-ups. They wanted to get messages while away from home. They wanted to go back and repeat just one message, not the whole string. And they wanted to decide how soon the machine would pick up.... You begin to see how ring delay, voice activation, and remote backspace were born.

Before buying an answering machine, you should realize that this is one machine that you really get involved with. Much depends, therefore, on your particular needs and preferences. For example, you may like a machine that allows callers to leave messages of varying lengths; someone else may think that a pointless luxury. You may lead a hectic life in which the ability to change an outgoing message remotely is important; the next person may never need a remote at all. The trick is to find the right combination of features for you, at an affordable price.

When I say that you get involved with this machine, I mean it. Just as you listen to the breathing of your beloved, you will inevitably spend a certain amount of time harkening to the machine's inner processes. You listen to it rewind. You listen to it race ahead on fast forward. You get to know the rhythm of its beeps and its pauses and its own secret sounds.

Since the machine represents you in your absence, reliability is particularly important. "A machine that doesn't work properly is worse than none at all," says writer Robin Reisig. "People assume you got their message, and they don't call again."



Lost messages may cause you to miss anything from a dinner date to a lucrative business opportunity. Even worse, when you fail to return a call, you yourself may be branded unreliable.

Ironically, considering all this involvement, this is one machine that is never demonstrated in the store. In this category there's no trial marriage. You can listen to your new stereo before you buy. You can judge the picture quality of your new TV or video recorder. You can play with a floor model of your new personal home computer.

But you just don't test a telephone-answering machine. The salesperson can point out the features, but once you walk out of that store, you're on your own. You'll know how it works—and how well it works—only when you take it home, plug it in, record an outgoing message, and have someone call in.

If you have bought a machine with remote-access capability, you will want to test the remote beeper. This is a small coded device that allows you to "access" your phone from any telephone in the universe. Find a pay phone and leave a test message. Then call again, listen to your outgoing message, and activate your remote beeper. If you hear your test message, you will feel ten feet tall.

But you'll soon come back to earth. Getting acquainted with the machine's other features, like getting acquainted with a person, often takes time.

There are seven brands of telephone-answering machines offering a full line from simple to deluxe: Code-A-Phone, Panasonic, Phone-Mate, Record a Call, Sanyo, Radio Shack, and Sears. In addition, Olympia, I.T.T., G.T.E., Sony, Webcor, and a number of other makers each offer one or two models.

This article focuses, for the most part, on the full-line brands. As with any appliance, buying from a major manufacturer or retailer usually implies wider distribution and less of a headache when seeking repairs or service. Always check the warranty before buying; make sure it covers both parts and labor.

A no-frills answering machine, available for under $100, will record incoming messages and signal you that a call was received, and it may allow you to determine on which ring the machine picks up. It will not have remote-access capability, it will not count your calls, and it will not allow you to adjust the length of an incoming message. It will probably not let you erase old messages manually. It may or may not use dual cassettes.

Most machines today are dual-cas-

Illustration by Steven Max Singer.

sette models. This means that you can pop out both incoming and outgoing cassettes. Most machines need a readily available special "endless loop" for the outgoing-message cassette, while a few machines use standard cassettes for both incoming and outgoing messages. Changing the outgoing-message cassette lets you build what the industry likes to call an "Announcement Library." Incoming cassettes can also be saved in case anything deathless is recorded.

While single-tape machines used to require a time-consuming process—the recording of a whole string of announcement messages—the new **Sony RS-20** ($139 at Grand Central Cameras, 420 Lexington Avenue, at 44th Street) uses a microprocessor to include both incoming and outgoing messages on a single standard cassette.

As you pay more money for a machine, you will get more features. Some of these features, discussed in detail below, include call counters, voice activation, variable-length announcement, fast forward scan, remote access, and various remote tricks like fast forward and backspace. The prices of these features are definitely coming down. For example, the new **Sanyo TRA 9912** ($182 at S. & W. Electronics, 50 Canal Street) gives you all of the above plus the ability to change your outgoing message remotely and a special beep on remote to indicate how many calls you have. The new **Code-A-Phone 1475**, which is also discounted at under $200, doesn't have voice activation, but it does have fast forward on remote so you don't get stuck listening to empty space when someone has hung up. Phone-Mate, Radio Shack, and Panasonic also have multi-feature models for under $200.

While more money generally means more features, don't assume that a more expensive machine will necessarily have all the desirable features. The situation is more chaotic than that, and features sometimes seem to be sprinkled on these machines like confetti. Careful shopping is essential.

Don't be tempted to get a complicated machine even though you can't quite figure out the purpose of half its features. "There's a tendency to buy more than you really need with these machines," says Harry Helms, senior editor of electronics books at McGraw-Hill and a former technical writer for Radio Shack. "It's important to evaluate your needs ahead of time."

Before even looking at the machine's features, insist on clear instructions and simple operation. Rule No. 1: If the instruction manual seems obscure in the shop, it will be incomprehensible at home. "You don't have to be Einstein to operate this machine," says Record a Call's manual. And with reason. Panasonic's current manuals, on the other

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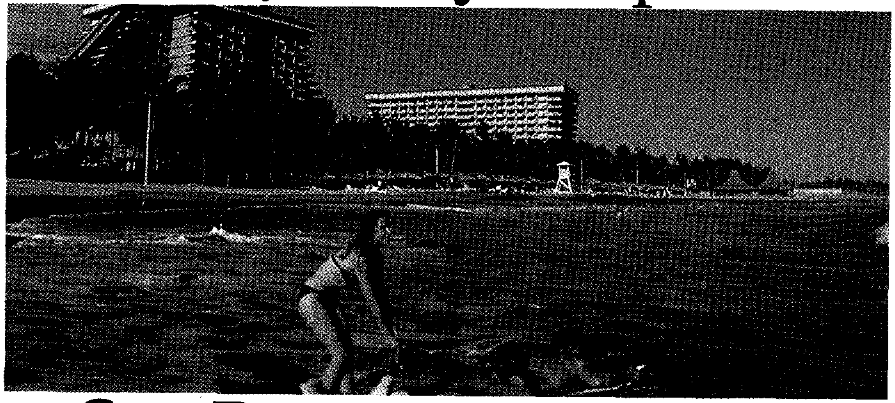

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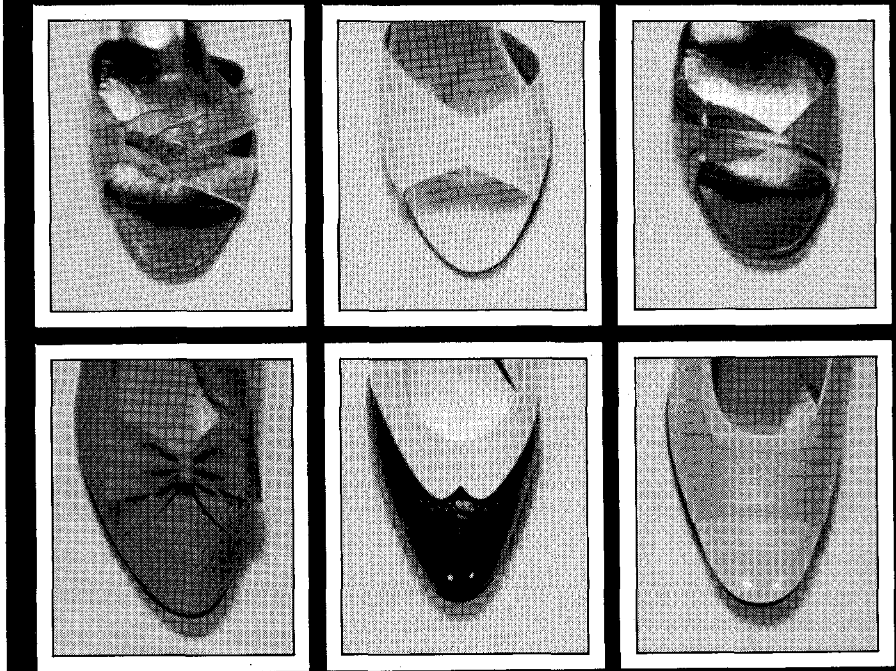

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hand, seem to require an unnecessarily high degree of intelligence.

For convenience, the machine should have operating instructions stuck right on it. If it comes with a remote coder, the coder should also have directions on it—and these should be as simple as possible. Remember, you may be in a phone booth some day, running out of dimes and straining to hear your messages over the traffic. Given these dire circumstances, you might think twice before acquiring, for example, the multi-talented nine-button beeper that comes with **Radio Shack's Duofone TAD-150** ($299.95).

An easier solution is a one- or two-button beeper that aspires to nothing more than message retrieval. Rest assured that even the simplest remote device will let you save your messages.

Never pay extra for the remote coder. While you may eventually want to purchase extra beepers for other family members, the first beeper should always be included in the original cost, along with cassettes and batteries.

One nice new bit of remote technology saves you a call in case no messages have been received—without adding any buttons. Usually this is accomplished by setting the machine to answer on the first ring if messages have been received and on a later ring if there have been none.

If you want the absolute latest thing in answering machines, wait a few months. Phone-Mate claims to have "personalized" the answering machine with its programmable model that lets you leave several different messages to go out at designated intervals during the day. The **Phone-Mate IQ-3000**, which will list for about $470, will also feature beeperless remote. To retrieve messages, you enter a three-digit code on any push-button phone; someone trying to steal your messages would have to dial your phone and try another three-digit combination each time.

Someday, whether we like it or not, the phone company may answer all our phones and store our messages centrally. While the technology already exists, so far A.T.&T. has been allowed to offer only call waiting and call forwarding, not call answering. Given the recent court order to split up the Bell System, it's anyone's guess what will happen. "Call answering and who can offer it are still subject to interpretation," says Edwin Langsam, a media-relations manager for A.T.&T. "It conceivably could be offered by local phone companies in the future."

Features

HERE ARE THE MAJOR FEATURES, ALONG with a sampling of stores that carry specific models at good discount prices.

Check your local discounter, though; his price may be even better.

Last-message alert: ONE THING TO LOOK for is a *call counter* or *last-message alert.* Perhaps the single most annoying thing about answering machines is the problem of hearing yesterday's messages because you can't tell when today's leave off. (That happens when you set the machine to record over yesterday's messages, but got fewer calls today than you did yesterday.) My own rather basic, single-tape Olympia XK-2200 eliminates this problem by sounding a distinct tone after the last message of the day and then shutting up. No need to check the machine to see how many calls are on the tape. No guessing what's new and what's old. Same thing on remote. No question whether or not to hold on for more messages.

While last-message alert has been rare, I am glad to say that it has finally become available, particularly on remote. The new **Sanyo TRA 9912** sounds a last-message tone both at home and on remote, and the new **Record a Call VOX 580** ($214.90 at Focus Electronics, 4523 Thirteenth Avenue, Borough Park, Brooklyn) and **Sears's Remote Phone Minder** ($299.99) both sound a last-message tone on remote.

Sanyo also offers a feature called "auto-bypass," which means you skip the older messages on remote and hear only the new ones. However, all the messages, both old and new, are preserved for later hearing.

Call counter: Panasonic's Model KX-T 1515 ($129 at S. & W. Electronics) blinks at you a certain number of times to indicate the number of calls received. The trend, however, is toward electronic counters that display the number of calls on a lighted dial. **Phone-Mate's Remote 930** ($169 at Annex Outlet, 43 Warren Street), the **Sanyo TRA 9912**, and many others have lighted-dial *call counters.*

Some machines have a mechanical counter that tells you how much tape has elapsed. By looking at the counter you can tell when you have heard all of the new messages. Machines without any counter at all will usually signal with a blinking light that a call has come in.

Manual Erase: WHILE THE TREND IS TOward call counters, many perfectly good machines do not have them. I believe you can live without a call counter or last-message alert if you at least have *manual erase.* While all machines automatically erase old messages as they record over them, it's nice to have the choice of erasing your old messages and starting each day with a clean slate.

VOX: WITH *voice activation,* A.K.A. VOICE actuation or vox, the machine senses

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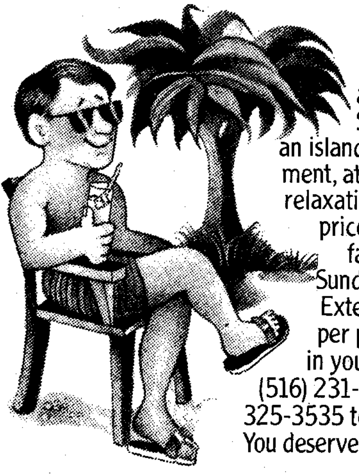

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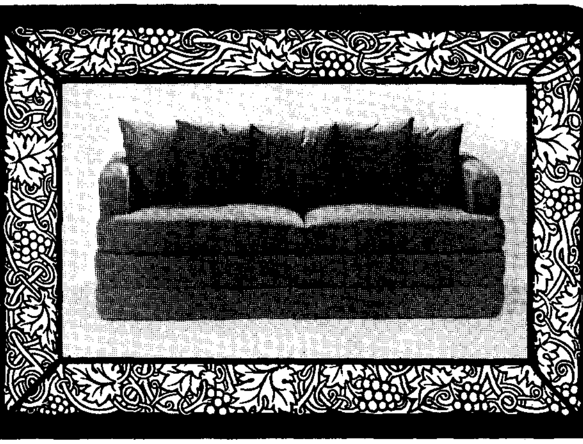

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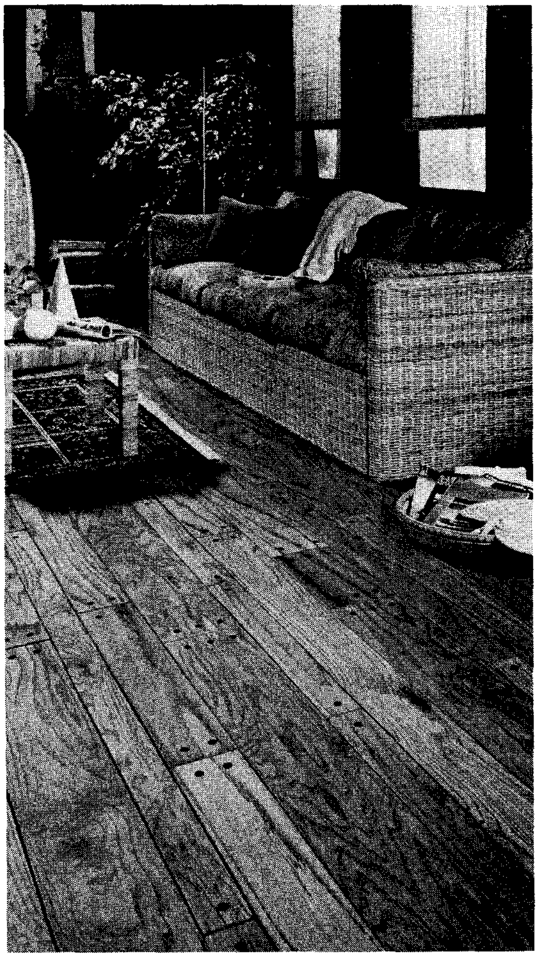

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when a caller stops talking. This eliminates long gaps on the tape if someone hangs up. It also allows people to leave messages of variable lengths, from a few seconds to a few minutes. The maximum time is often adjustable.

Some vox machines are so sensitive that they pick up "white sound" or static on the line and fail to shut off after the caller stops talking. For this reason, you should probably set a reasonable time limit.

Variable-length announcement: NOTE that vox applies to incoming messages only. If you want to leave an ultrashort outgoing message like, "Hello, this is Joe" (beep!), make sure the machine has *variable-length announcement.* Otherwise you'll be stuck with a set length like 12, 20, or 30 seconds.

Message capacity: CHECK FOR SUFFICIENT *message capacity.* While most machines can handle at least twenty calls, some can handle 60 messages on a side, or 120 altogether. If you have vox, though, the number of messages will depend on your callers' volubility.

If your tape collects messages while you're out of town, you can use a remote beeper to retrieve the messages and restart the tape. Since most machines will ring "busy" or "no answer" if the tape is full, remember to retrieve your messages before the tape has a chance to fill up completely.

Some manufacturers actually offer a "full-tape warning" that informs callers that the tape is full and also lets you have access to full tape remotely. This feature is available on the **Panasonic KX-T1515** and **Phone-Mate's SAM 950** and **960** ($224.95 and $254.95, respectively, at 47th Street Photo, 67 West 47th Street or 115 West 45th Street). While some people may fear you're dead if there's no answer, I think most callers would rather keep their dime than get a "full-tape warning."

If you expect really heavy use, you can investigate the **G.T.E. Executive 6000** or the **Panasonic KX-T1520**, which will switch to a second outgoing cassette if the first one is full. The G.T.E. machine is priced at $189.95 at 47th Street Photo and the Panasonic is $160 at Uncle Steve (343 Canal Street).

Silent monitor: ALMOST ANY ANSWERING machine will allow you to screen calls without the caller's knowing you're there. This feature is usually called *silent monitor* or *call screen.* If you recognize the caller's voice and want to talk, you simply pick up the phone and shut off the machine. For those who don't want to be disturbed by the phone at all, most machines offer the option of turning down the volume so that you hear nothing. The machine answers the phone in perfect silence, and later on you can turn up the volume and review your messages.

Fast forward scan: SUPPOSE YOU COME home and the counter says you have ten messages, but only one question burns in your heart: "Did X call?" Instead of having to listen impatiently to each message in turn, *fast forward scan* lets you audit the whole tape in a few seconds. Phone-Mate calls this feature "audio-scan."

Ring delay: THIS IS AN INCREASINGLY common feature that lets you select on which ring the machine picks up. Some people like to leave the machine on all the time, set to answer on the fourth or the fifth ring. This will give them time to get to the phone without breaking a leg.

Separate microphone: SOME MACHINES have a *separate microphone* for recording your own announcement, while others have a microphone set into the side of the machine. Aside from the fact that you might feel funny speaking directly into fake-walnut veneer, a separate mike is handy for dictation purposes. Many answering machines can be used as standard cassette recorders or dictating machines.

Two-way recording: A RELATED AND INcreasingly common feature is *two-way recording.* This permits you to tape a phone interview, for example. According to Federal Communications Commission and phone-company rules, your machine is supposed to beep every fifteen seconds to let the caller know the call is being taped.

Integrated models: THESE MODELS COMbine an answering machine with a built-in telephone. **I.T.T.'s Perfect Answer PC 6500** and **Code-a-Phone's 1550** are examples of this genre. The first is priced at $199.50 at 47th Street Photo, and the second is $199.95 at Focus Electronics. Both of these machines have telephones with "memory re-dial," which saves you the tedium of re-dialing if you get a busy signal. Another advantage: The built-in telephone lets you listen to your messages privately if there are other people around (and you can't wait to find out if X called).

CONCLUSION: EVEN THOUGH PRICES ON machines with lots of formerly esoteric features are coming down, try to restrain yourself from overbuying. If you really need lots of special capabilities for either social or business purposes, by all means get the machine that will do what you want. But be aware that buying a complicated machine because you're dazzled by an array of features may lead to frustration. Never buy any machine

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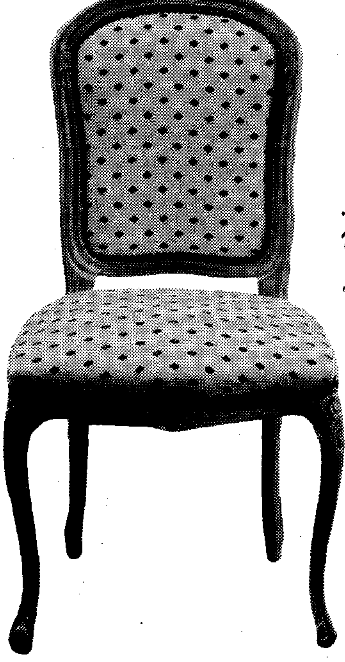

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Best Buys

PRICES ON ANSWERING MACHINES ARE highly competitive. Below I have indicated where you can obtain two good no-frills models and two good higher-performance models at discount prices. Remember, though, that you are going to get no-frills service at some of the discounters'. Uncle Steve and Annex Outlet, for example, take only cash. At 47th Street Photo you'll find low prices, but it is always crowded, and there is not much opportunity to ask questions about features. Note that Crazy Eddie carries a full line of answering machines and promises to beat any quoted price. Crazy Eddie won't give or negotiate prices over the phone.

What qualifies each of these machines as a best buy? Its combination of widespread availability, worthwhile features, easy-to-follow instructions, and low price.

No frills: THE BEST DEAL IN TOWN IS **Radio Shack's Duofone TAD-110** ($89.95). This is a dual-cassette machine with fast forward and ring adjust. No manual erase or counter, however.

A second choice is **Sanyo's TRA 9902.** This is a dual-cassette machine with mechanical tape counter, ring delay, and variable-length announcement, but no manual erase. It may be found for $87 at Uncle Steve, for $95 at Annex Outlet, for $100 at Sabbson's Variety Stores (2521 Broadway, at 94th Street), and for $110 at Belin Radio and Appliance (1291 First Avenue, at 69th Street).

High-performance: THE NEW **Sanyo TRA 9912** is your best bet for a machine that offers remote capability, including remote message changer, beeping on remote to indicate number of calls, and automatic bypass of old messages, as well as electronic call counter, last-message alert, vox, variable-length announcement, and two-way record. While not yet available everywhere, it can be found for $182 at S.&W. Electronics, $189 at Central Ventures (40 East 33rd Street), and $205 at 47th Street Photo.

Sanyo, being a major manufacturer of stereo equipment, has a reputation for audio quality, and the answering machines are said to have an excellent repair record.

Phone-Mate's Remote 930 is another reasonably priced machine with many good features, including electronic call counter, vox, remote backspace, variable-length announcement, and two-way record. This machine is $169 at Annex Outlet, $189.90 at Vendome Trading (69 West 23rd Street), and $192.50 at Executive Photo (120 West 31st Street).

Question:
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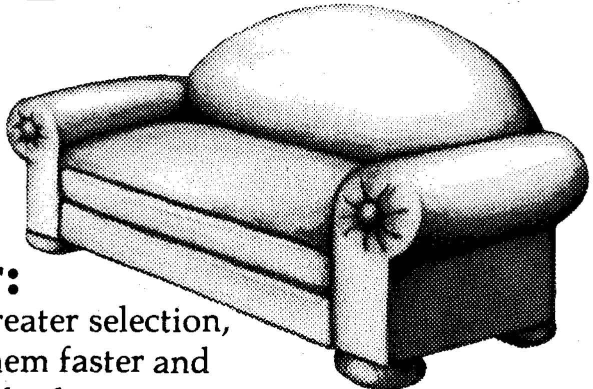

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Mon-Fri 10-9PM
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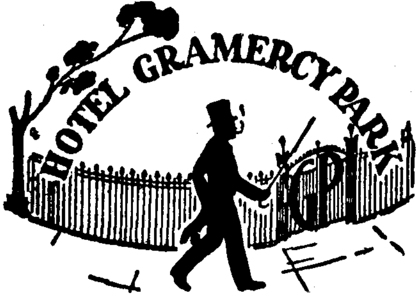

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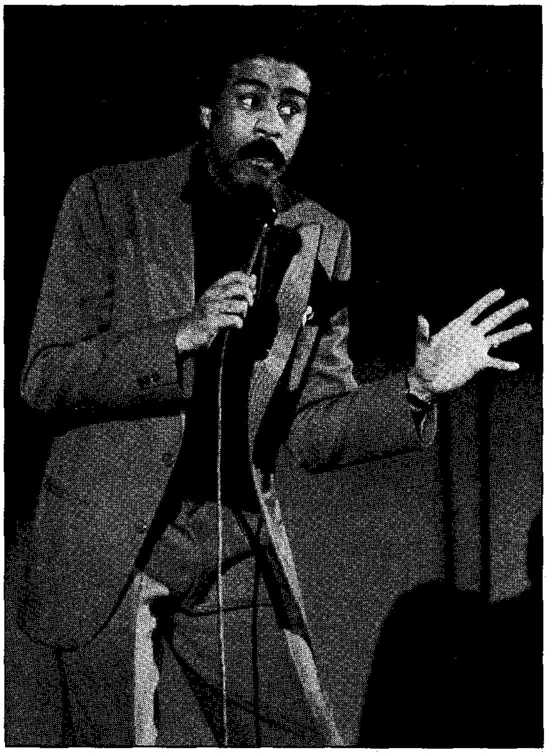
Movies/David Denby

LAZARUS LAUGHS

"...Richard Pryor digs deeper into fear and lust and pain than many serious novelists and playwrights. He's funny, too..."

BENDING LOW, MICROPHONE IN HAND, Richard Pryor turns himself into two cheetahs calmly stalking a herd of gazelles in his new performance film, **Richard Pryor Live on Sunset Strip.** He's been recalling a trip to Africa in which he observed the animals—a mean mother African rabbit with a twitchy nose, so terrifying that Pryor wouldn't get out of his car; a hungry lion, rotating its haunches before the kill. Pryor assumes the body of each animal, and gives it a voice. His two cheetahs, companionably rubbing shoulders as they watch the doomed gazelles, could be a couple of debonair bloods in silks and Borsalinos sizing up the neighborhood on Saturday night. He's brilliantly anthropomorphic, but he doesn't merely imitate animals. He does everyone and everything: As you watch him, the whole world comes alive for you. In an episode that brings hilarity to the point of terror, he re-creates his "accident" of a few years ago, and tells us what his privates said to his chest as his whole body went up in flames.

Filmed on two successive nights last December at the Palladium, *Richard Pryor Live on Sunset Strip* is a perfect entertainment—88 minutes of brilliant comedy without any repetitions or low spots. Richard Pryor is hilarious, but it's not enough to say that he's the funniest of the professional funny men. He keeps extending his material and his range. After all, the man doesn't make topical jokes about politics or TV (Johnny Carson); he's not a gag comedian (Henny Youngman); a pop culture satirist (Robin Williams); or a spooky, hostile, put-on artist (Steve Martin); and his mimicry goes a lot further than getting the voices and attitudes right (Rich Little). Richard Pryor works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights now taken seriously. Like any great actor, he dramatizes emotion with his whole body, but his mind is so quick and his moods so volatile, he's light-years ahead of any actor delivering a text. Working from deep inside his own experience and understanding of what a human being is and is capable of, he can shake you to your roots. More than once during this nightclub act I found myself close to tears, and not just tears of laughter.



Live and in color: *Richard Pryor, on Sunset Strip.*

He enters like a boxer, passing through the crowd in his scarlet suit, receiving greetings and encouragement on all sides, and holds forth on a plain stage with only a microphone stand as a prop. The camera crew, working under Haskell Wexler (Joe Layton directed), is positioned to the right, the left, and in front of the stage, and so, as Pryor wheels and stalks and paces, the editing (by Sheldon Kahn) gives us his face straight on. It's a privileged view: The deeply fearful or outraged eyes, the quavering mustache, the slight, devastating curling of the mouth in contempt (often self-contempt), none of which could be seen from beyond the fifteenth row, are the outer signs of a mind incandescently alive.

After his initial complaints about the increase in chastity during the Reagan administration (as Vincent Canby said, his dirty jokes are obscene in language but not in feeling), he announces that he's not very angry anymore. As we listen, we realize it's true—there's a new evenhandedness in his comedy. In that Africa routine, he not only acts the cheetahs, he acts the gazelles. Richard Pryor identifies with both hunter and quarry, killer and victim; his mimicry captures the frightened surface blandness of so many Americans and also the raging anger underneath. Flawlessly, he does an affectionate, bear-hugging Mafia hood who laughs hoarsely (*Har, har, har!*) as he describes working over an enemy with an ice pick.

Like Lenny Bruce, Pryor is completely undeceived about most people's motives (including his own). But he's turned his back on Bruce's nihilism: He's not so eager to shock, nor so gleefully determined to pull the rug out from under the audience at all costs. Richard Pryor has a mean, dirty streak in him, of course, but there's also a part of him that wants to find some common ground that we can all stand on. At this point he's probably as fearlessly unsentimental on the issue of race as anyone in the country. At the Arizona Penitentiary during the shooting of *Stir Crazy* he saw "beautiful black men," and he says his first reaction was that they should be "out on the streets organizing the brothers." But then he spent some time with the murderers, rapists, and kidnappers and began to feel grateful for the penitentiary walls ("They'd f--- you just to see that look on your face"). In Africa, he's excited and moved by the realization that "there are no niggers here." He's hardly the first American black to bring that experience home, but who else would have the courage the next minute to build a hilarious routine about the body odor of a tribesman picked up on the road? The simple solidarity of black brotherhood is not for him; life keeps getting in the way.

Richard Pryor may be loved as fervently as he is because he can tell stories of his own disgrace without masochism or self-pity; he's genuinely outraged that anyone could act so stupidly, and he expects us to share that outrage. He tells us that he was so

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stoned when he blew himself up that he didn't realize, at first, that the pretty blue light coming off his body was fire. Recreating his addiction for us, he turns it into an epic battle between himself and his cocaine pipe in which the pipe, speaking in a calm, soothing, rational voice, like a corporation lawyer, offers haven and rest and tells him to ignore his career and friends. As it goes on, the dialogue begins to sound like a modern Temptation. Man confronts Satan, and man loses, despite the intervention of an angel of light (in the person of Jim Brown). From his hospital bed, swathed in bandages, Pryor watched a TV newsman announce that he had died five minutes earlier. He's a modern Lazarus: He's raised himself from the dead and turned the whole bizarre experience into the best material any comic ever had.

Christiane F, A SOMBERLY LURID WEST German film about the terrors of teenage drug addiction, offers a new style in cautionary filmmaking. Flat, unemotional, anti-dramatic, *Christiane F,* which has been a huge hit all over Europe, is perhaps the most coldly clinical movie of its type ever made. The young director, Ulrich Edel (from German television), and his cinematographers, Justus Pankau and Jurgen Jurges, have shot most of the movie at night in the sterile high rises, darkly ominous discos, and clammy-cold train stations and public toilets of West Berlin. The general mood is one of drifting, affectless despair—a fluorescent twilight in which beat-out teen junkies nuzzle one another as they float toward death.

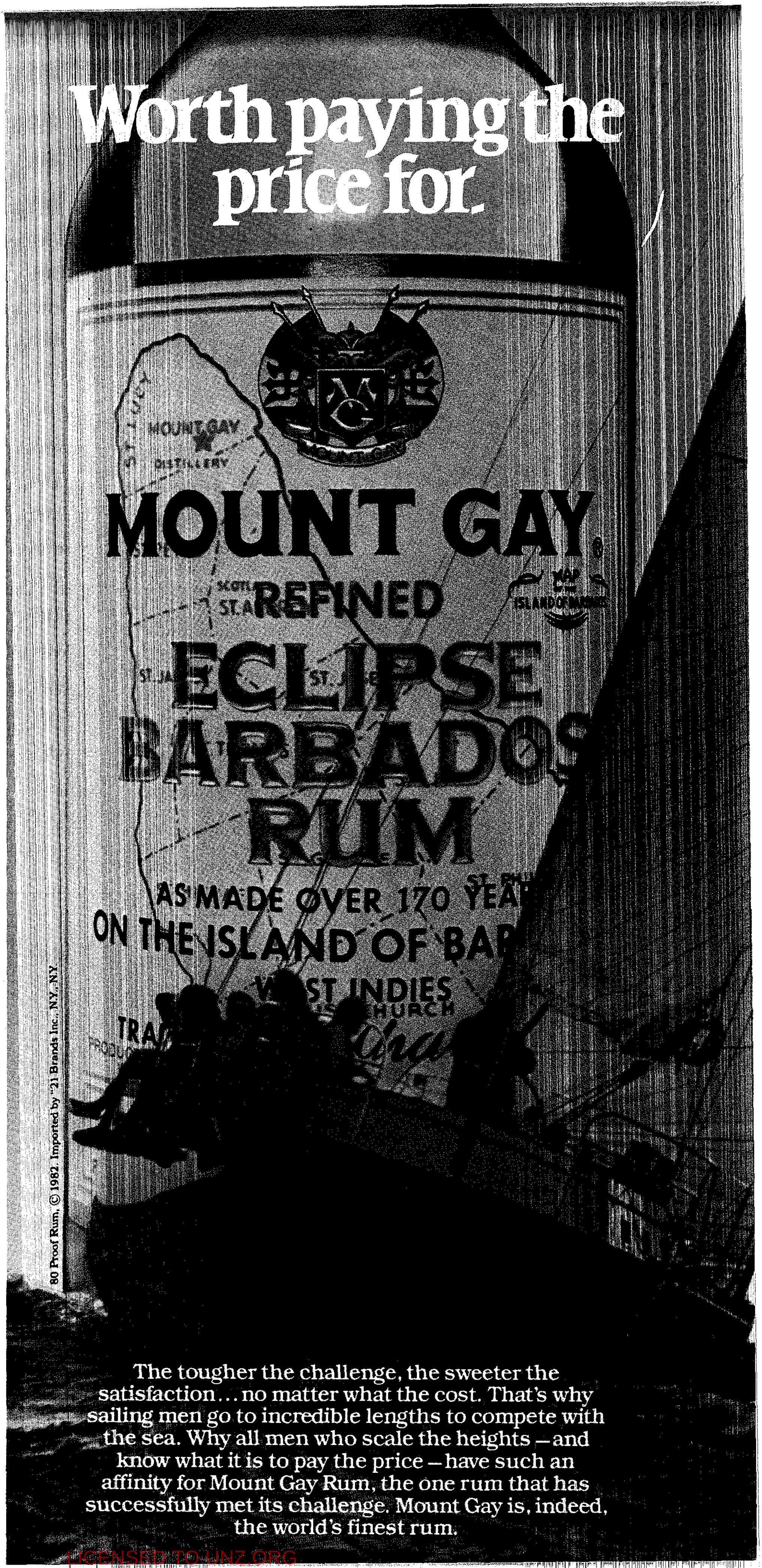
The thirteen-year-old Christiane (Natja Brunkhorst), a slender, pretty girl with long hair and ripely sensual lips, lives with her divorced mother, who seems preoccupied with her job and her boyfriend. Alienated and withdrawn, Christiane slips into drugs mainly because she's attracted to a sweet blond kid she meets at a disco, who turns out to be a heroin addict. The boy, Detlev (Thomas Haustein), tells her to stay clean, but she wants to feel closer to him, so she gets herself hooked too. Together they sink right to the bottom, turning to prostitution to support themselves. One of their friends, a wraith with orange hair and colorless skin, sells his blood to pay for dope. He provides a perfect metaphor: Staggering around in the cold whitish light with their dark-circled eyes and chalky faces, the teen junkies look like zombies searching for a crypt.

Based on a true story, the material has already created a sensation in Germany as a series of magazine articles (published in *Stern*) and as a book. I can't account for their success, but the appeal of the movie—for teenagers at least—isn't hard to see. The screenwriter, Herman Weigel, has left adults out of the story. What does Christiane's mother think when her daughter disappears for days at a time? What does she think she's doing when she locks Christiane and Detlev into a room and lets them writhe about in the agonies of withdrawal for three days? Her reactions aren't recorded, and the other kids seem to have no parents at all. Christiane supposedly goes to school, but we never see any of that either. And so on.

Kids in the advanced Western countries may be drawn to sordid scenes (and movies like this) because sordidness seems cool; by doing heavy drugs and getting into bed with each other teenagers act like adults and escape adults at the same time. They take risks yet stay in their own teen world. That world may be made up of junkies, but at least the junkies offer each other some momentary companionship. I found the movie unilluminating and meaninglessly squalid: What do we learn from watching needles go into veins eight, nine, ten times? The filmmakers seem to be trying to get *us* hooked—on the pornography of junkie anguish. I wanted to know why the teenagers are so helpless, why middle-class kids become addicts, and *Christiane F,* which seems to revel in helplessness, wasn't telling me. Yet kids may not feel the same way; they'll see a teen society, complete with friendships, loyalties, danger, even love, and so, for them, the movie may be deeply involving, even moving. The squalor doesn't seem to get to them when they can share it with a few friends.

I SAT THROUGH SIDNEY LUMET'S ADAPtation of Ira Levin's hit play, **Deathtrap**, longing for it to end. Tricks, reversals, good actors turned into hams, fake accents, flashes of lightning in the night, nasty "literate" dialogue, a thoroughly jaundiced view of human nature—these are reliable props of the commercial theater that should not be dragged into our pure and faultless art, the movies. See it if you like watching theatrical manipulations luridly exaggerated to the point of self-parody, or if you want to enjoy reasonably amusing performances by Michael Caine and Christopher Reeve.

Watching *Deathtrap* is like walking across 42nd Street—you wait for something to spring out of the dark. **Evil Under the Sun**, however, is more like a long siesta. The director, Guy Hamilton, doesn't get much glamour out of the leisure-class settings and big-name cast (hideously dressed), and he paces the Agatha Christie puzzle mystery so slowly that you start compiling your laundry list in your head long before Peter Ustinov's Hercule Poirot pulls the clues together. The movie reeks of fussiness. ▬



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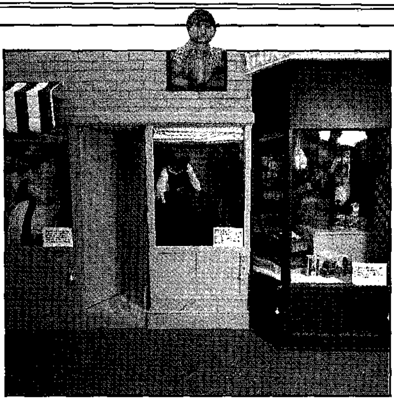
By Nancy McKeon and Corky Pollan

The Snack...and How to Get It

A benediction to any evening: Bar Room dessert at the Four Seasons. I can't imagine a classier cheese tray than the one here, with precious farm cheeses lovingly selected and delivered every night in person by Eli Zabar from E.A.T. (with exquisite fruit, $6.50). Try a soufflé ($5). Or exercise the option to sample the confections ($5) of that legendary *pâtissier* Bruno Comin (above right), shown with Richard Hollocou, captain of the Bar Room. Espresso ($1.50) and a serious wine by the glass ($4.50)—try a Sauternes or something bubbly. After the theater. To blur the memory of a desultory dinner elsewhere. To wow a blind date or say, "I never stopped loving you." —**Gael Greene**

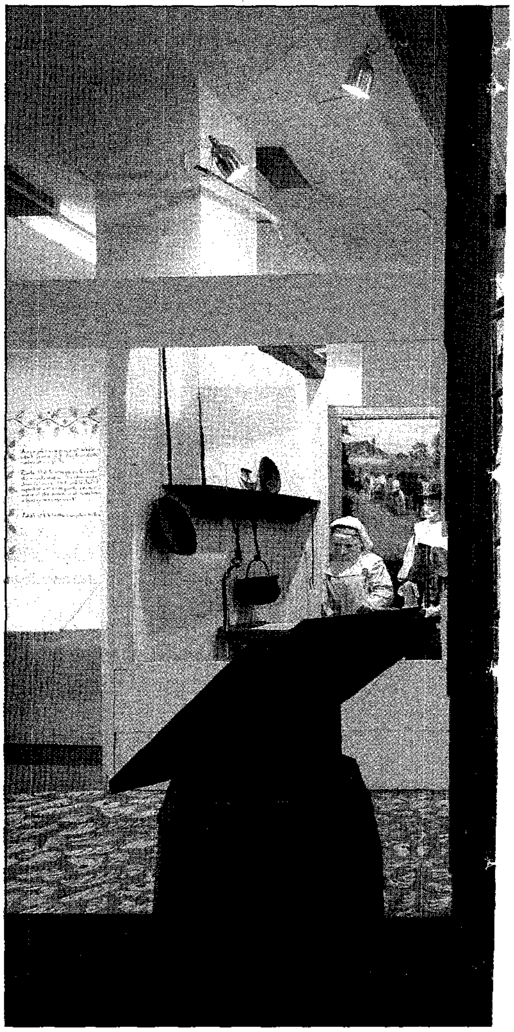
THE FOUR SEASONS/*99 East 52nd Street 754-9494/Monday through Friday 10 p.m. to midnight*



Staten Dolls

Grandmother lives in a high rise these days. But if you go over the river and through the woods, you *can* get to the Staten Island Children's Museum, where this year's "Once Upon an Island" shows what this special corner of New York looked like when someone's grandmother (not ours) lived there. The exhibits are walk-through environments of the ethnic groups that peopled them—the pre-industrial forest of the Lenape Indians, the spare settlements of the Dutch colonists (right), the working villages of the black oystermen, and a 1920s street of Italian immigrants (above). The kids'll love it (*we* did).

STATEN ISLAND CHILDREN'S MUSEUM/*15 Beach Street, Stapleton/Take the No. 2 bus from the ferry/Tuesday through Friday 3 to 5 p.m., Saturdays, Sundays, and holidays 1 to 5 p.m./273-2060*



Photographs: left, Dan Wynn; top left and top right, Stan Ries.

Hark, the Park

"It's in the fall and winter that you can best see the structure of the trees. And it's then that you have the park to yourself. It's your own private wilderness." At least that's the thinking of J. S. Cartier, who has spent the last four years photographing Central Park, and that explains why so many of his photographs are winter scenes. Trees, Cartier has discovered, are illusive. Often when he returns to reshoot a favorite tree, he finds that it has disappeared. But the less illusive trees can now be seen at the Foto Gallery, and later, during the month of July, at the Arsenal in Central Park. Or, for a tree of your own, take home a portfolio of Cartier's photographs: $1,500 for ten.

FOTO GALLERY, LTD./*492 Broome Street 925-5612/Wednesday through Saturday 1 to 6 p.m./Through April 17*
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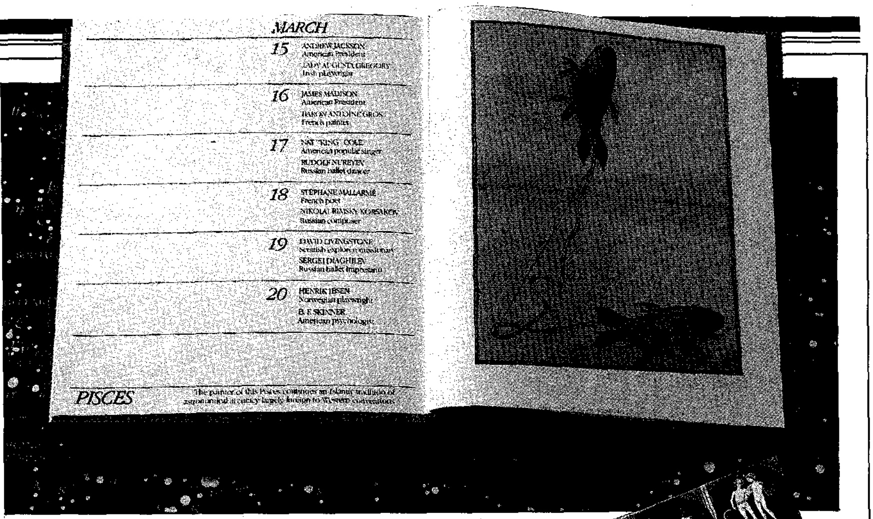

MARCH

15 ANDREW JACKSON
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LADY AUGUSTA GREGORY
Irish playwright

16 JAMES MADISON
American President
BARON ANTOINE GROS
French painter

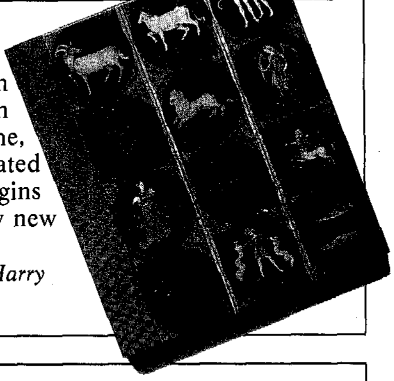
17 NAT "KING" COLE
American popular singer
RUDOLF NUREYEV
Russian ballet dancer

18 STEPHANE MALLARMÉ
French poet
NIKOLAI RIMSKY-KORSAKOV
Russian composer

19 DAVID LIVINGSTONE
Scottish explorer-missionary
SERGEI DIAGHILEV
Russian ballet impresario

20 HENRIK IBSEN
Norwegian playwright
B. F. SKINNER
American psychologist

PISCES The painter of this Pisces continues an Islamic tradition of astronomical [illegible] largely foreign to Western conventions



Vital Signs

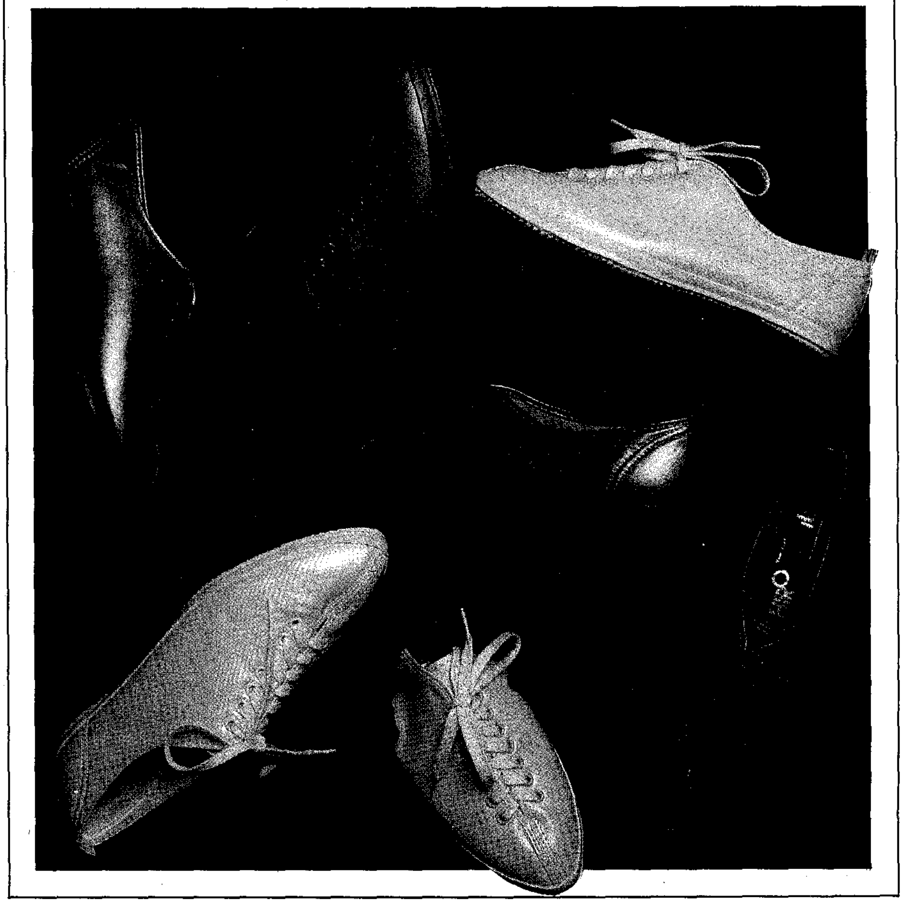
We've had the Jewish date book, which starts in September, and the Chinese calendar, which begins in February. Now, just in the nick of time, comes a lush zodiac date book. Lavishly illustrated with astrological art through the ages, it begins marking time with Aries on March 21. Happy new year.

THE ASTROLOGICAL BIRTHDAY BOOK/*By Rhoda Urman/Harry N. Abrams, Inc./$12.95*

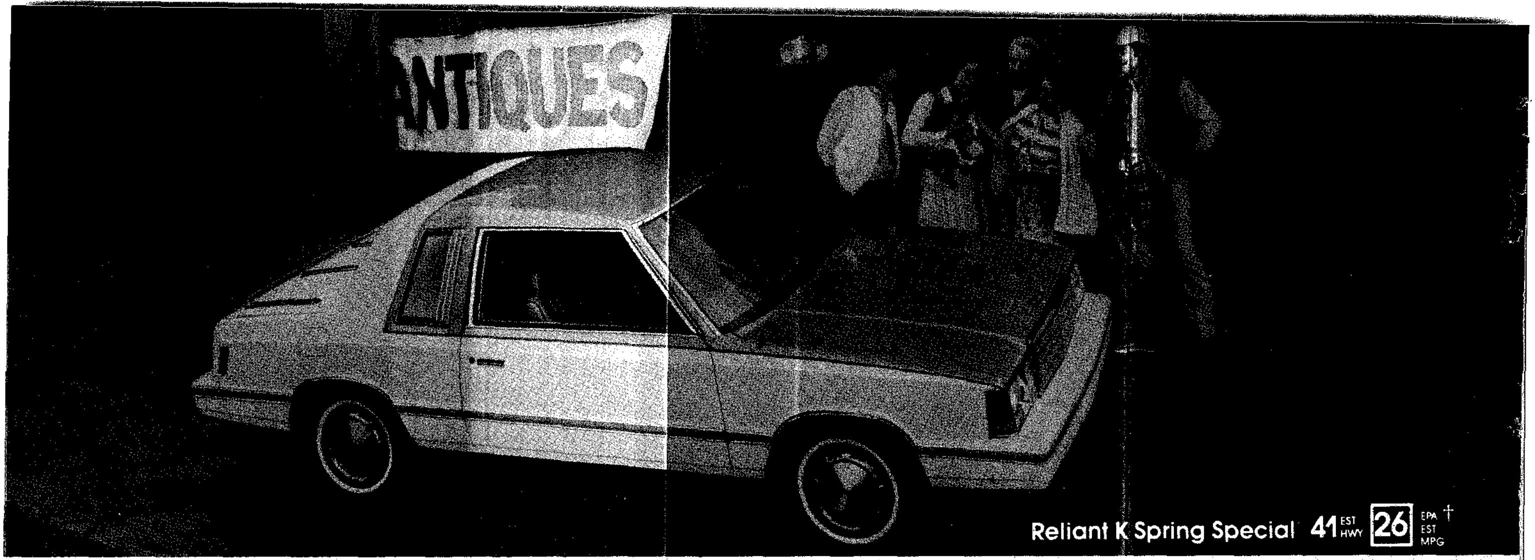
Bright'n'Beachy

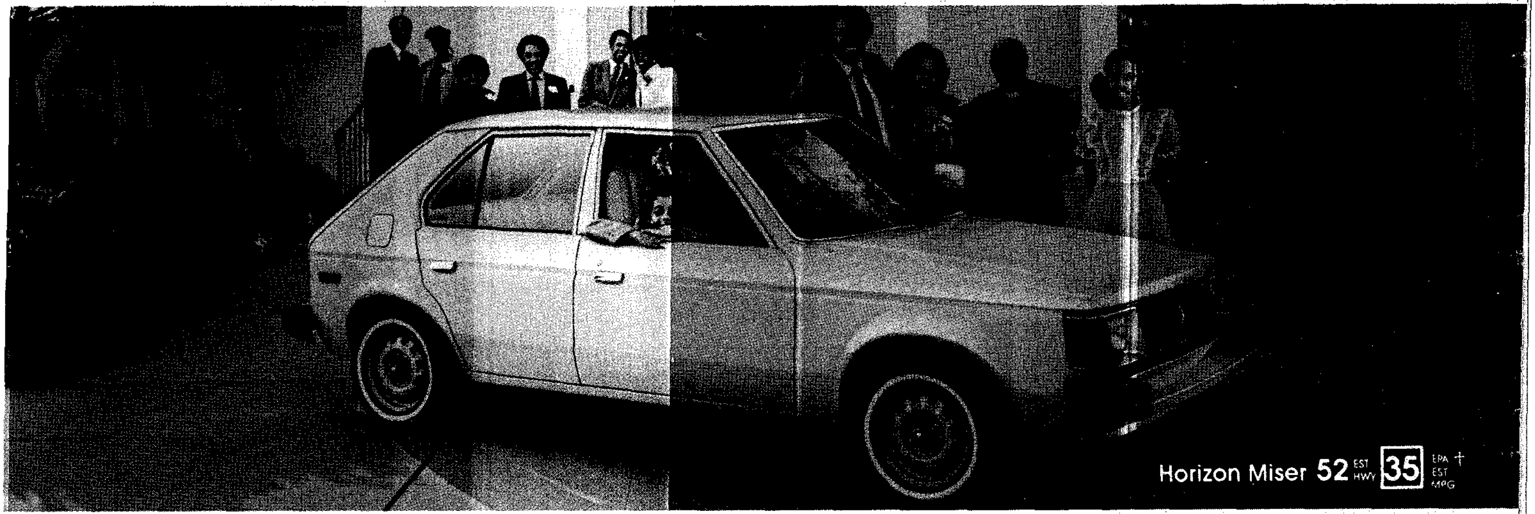
We believe spring follows closely upon the purchase of a new pair of sneakers. And surely these—of pearlized, coated nylon ($38)—will trigger a warming trend. **—Anna Wintour**

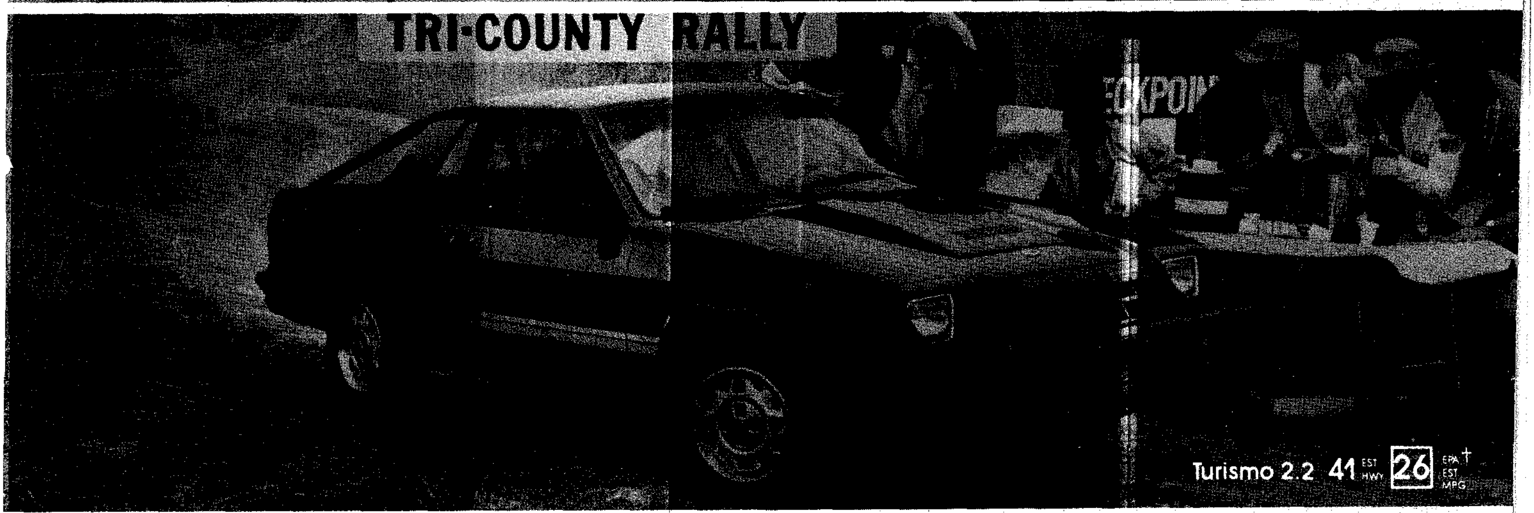
HENRI BENDEL/*Shoe Strings/Fourth floor*



Photographs: top right and center, Aaron Rezny; bottom, Larry Williams.


ANTIQUES
Reliant K Spring Special 41 EST HWY 26 EPA EST MPG †


Horizon Miser 52 EST HWY 35 EPA EST MPG †


TRI-COUNTY RALLY
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Turismo 2.2 41 EST HWY 26 EPA EST MPG †

Reliant K SE Wagon 40 EST HWY 26 EPA EST MPG †

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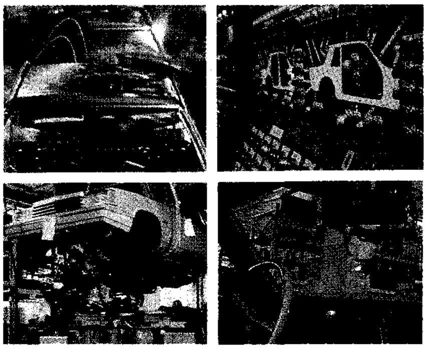
Every front-wheel-drive Plymouth is engineered with advanced technology to give you high mileage and your moneysworth.

Plymouth gives you quality and your moneysworth with advanced technology.

The Europeans and Japanese have no monopoly on advanced technology. All front-wheel-drive 1982 Plymouths prove that. The excellence of their quality engineering is achieved daily at some of the world's most advanced car plants through computer-assisted design, assembly and quality control. For example, the Reliant K has almost three thousand computer-assisted robot welds. The most in the industry. This delivers a stronger, quiet body and assures consistent high quality overall.



These planned disciplines, some unique in the industry, have created a line of easy-to-maintain Plymouths which will give you your moneysworth with years of pleasurable performance.

Plymouth gives you your moneysworth with sensible prices.

Plymouth has gone a long way toward taking the "shock" out of the sticker price. The sensible prices in the chart represent real value. In fact, for 1982, the base model Reliant K coupe and Horizon Miser are still at their 1981 base sticker prices. Getting your moneysworth challenges holding on to your aging car.

MODEL	Prices Start at*	Prices as shown**
Reliant K Base Coupe	$5990	$7478
Horizon Miser	$5499	$5639
Turismo 2.2	$7345	$7345
Reliant K Wagon	$7334	$8658

*Sticker prices, title, taxes and destination charges extra.
**Sticker prices with pictured options excluding title, taxes and destination charges.

Plymouth gives you your moneysworth with front-wheel-drive.

Front-wheel-drive is a fundamental part of advanced technology that most cars of the 1970's and earlier lack. A 1982 front-wheel-drive Plymouth, with the engine pulling in front and rack-and-pinion steering, has a true feel of the road. Cornering and traction on wet surfaces are secure. Getting your moneysworth is evident whenever you drive.

Plymouth gives you your moneysworth with family-size room and comfort.

Many old-technology cars are cursed with the hard transmission hump in the middle and can't approach the overall comfort of the six- and five-passenger front-wheel-drive Plymouths. The excellence of Chrysler engineering and design has created cars with plenty of head, hip and leg room. Moneysworth means comfort.

Plymouth gives you your moneysworth with high-mileage.

Perhaps you're getting ten, twelve MPG. The kind of mileage a 1982 front-wheel-drive Plymouth is engineered to achieve can be a revelation to your budget.

For instance, what a refreshing change it would be to drive the 6-passenger wagon that goes farther on a gallon of gas than any other in America: The Reliant K. When you look at the mileage figures for any front-wheel drive Plymouth, you know you're getting your moneysworth.

+ Use EPA EST MPG for comparison. Actual mileage may differ depending on speed, trip length and weather. Actual highway mileage lower. California estimates for Reliant K and Turismo 2.2, 36 est. hwy: $\boxed{24}$ EPA est. mpg.

Plymouth gives you two new ways to get your moneysworth.

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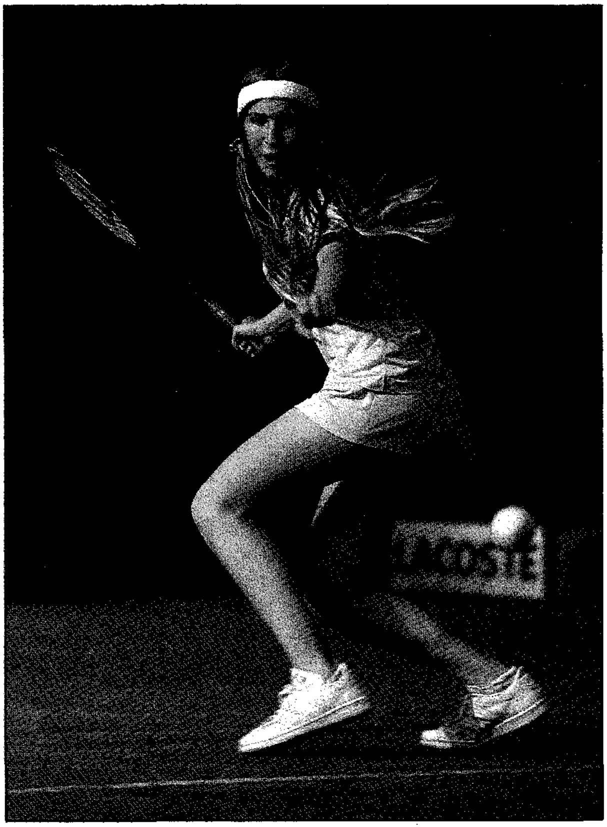
AVON LADIES

"...The fact is, Avon hasn't been too lucky. The eight singles players are the survivors of a grueling eleven-week tour..."

WOMEN'S TENNIS HAS COME SUCH A long way, it no longer seems to matter who wins and loses or how the game is played. A wonderful example is the Avon Championships this week at Madison Square Garden: The suspense won't kill you.

First prize, a check for $100,000, has "Martina Navratilova" written over most of it. Navratilova is an action player, serve and volley, now you pass her, usually you don't. She hasn't dropped a match in 1982 and has pulled down $173,700 in winning all five of the tournaments she entered.



Andrea Jaeger: *"I probably won't be 100 percent."*

The rest of the singles field will divide up $150,000 for scampering along the baseline, sending the ball back, being there to meet it, and batting it away again. These games of unremitting ticktock continue until the better restaurants refuse to honor reservations. The youngest players usually win those matches because there's nowhere else that they have to be.

Andrea Jaeger, sixteen, is the best of that group in the Garden. Jaeger sent home almost $400,000 last year and is rated fourth, two numbers behind Martina. The other top numbers, Chris Evert Lloyd and Tracy Austin, aren't available. Chris spends the four months of the Avon circuit with her tennis-playing husband, John Lloyd. She watches, he loses.

Tracy was supposed to play Avon. But she began the year with a bad back. When she was ready to try again, earlier this month in Los Angeles, she made the mistake of ordering tea. A waiter spilled more than he served, and Austin was sidelined with second-degree burns. If Avon is without Tracy the player, they are making fine use of Tracy the saleswoman. She can be seen in the commercials for this week's tournament, holding a racket, introducing herself, selflessly selling tickets.

The fact is, Avon hasn't been especially lucky. The eight singles players at the Garden are the survivors of a grueling eleven-tournaments-in-eleven-weeks tour. It wasn't much different last year, when Navratilova beat Jaeger in the finals—and made a victory speech that sounded like an apology: "I know it would be better with Chris and Tracy around. I'm sorry they couldn't be here. I wish they were. . . ."

Wait, it's getting worse. This is Avon's fourth season, an option year, with the Women's Tennis Association. And what is that annual commitment of $3 million getting Avon? No Chris Evert, no Tracy Austin, and pretty soon, I'm told, no tennis at all.

"Up in the air," says William J. Corbett, Avon's director of public relations, describing the company's tennis future. The decision will be made by the end of the month. But someone who knows his corporate tennis insists, in exchange for anonymity, "Avon's not going to renew. The word is they want out. They have to get back to selling door to door. They have to concentrate on cosmetics, not tennis," my source says.

When Virginia Slims was sponsoring the 1978 winter tour, before Avon came calling, Navratilova won this same tournament. She's after her fourth title in five years. No Chris, no Tracy, no doubt that helps. But Martina's hustling style is made for this indoor surface. It's Sporteze, a polypropylene-fiber covering with a vinyl cushion. The players, not one of whom is a chemistry major, call it "the carpet."

"The carpet doesn't have any give," says Jaeger. "When you run for a ball and you stop, you just stop. It's not easy on your feet."

Jaeger defaulted in two tournaments this month, a groin injury, making the carpet that much tougher. She wasn't sure she would play in Dallas two weeks ago—after dropping out in Los Angeles a week earlier—but "Avon asked me to because they were having trouble with players pulling out. So I thought I'd go down to Dallas and see how it felt."

She won an opening-round match and heard from her groin again. Dropped out. "In New York, I probably won't be 100 percent," Jaeger says, "but there aren't too many players out there who are. The carpet's pretty hard on you."

Andrea and Martina had split eight matches until they met in the Seattle finals last January. Navratilova roared past Jaeger in 41 minutes, taking eight straight games. No Chris, no Tracy, no hundred percent of Andrea. No one else?

Well, only because it's a shame to give away $100,000 so easily, let's pay attention to Barbara Potter.

"Martina has been compared to me, or I've been compared to her, whichever the ego permits, as a left-handed, serve-volley, attacking player," Potter says. She is twenty years old, a Taft School graduate from Connecticut who passed up Princeton three years ago to find out about herself and professional tennis. "I knew I had a little bit of talent and a big serve," Potter says now. "But that was all I knew. I didn't know how to play, to win, to survive on the tour. I knew I had

Photograph by Adam Stoltman.

to learn stuff. But I didn't even know what I didn't know.

"My apprenticeship didn't come on the junior tour, the way it did for Tracy or Andrea. I came on the Avon tour older in age but younger in experience than a lot of baseline players. I think my biggest surge will come in a year or two, when I'll be the most mature I can be. But I'm not there now."

A collection is not necessary. Last year, without a singles title to her credit, Potter collected $172,867. She reached the round in which sixteen players remained at Wimbledon, and made the U.S. Open semifinals. Her first major championship came in January, on the carpet in Cincinnati. Finally, she's making Martina work—they had three tie breakers in their first four sets this winter. ("My lifetime record against Martina? Zero and God knows.")

She has split two matches with Jaeger, marveling at the younger player's conviction. "When an opponent hits a ball, Andrea has a very good idea of where it's going. And she's there. She expects the ball back and she expects it in the place that it's usually going to be. That's a big strength. I have it, but I don't always use it. I'm always trying to implement a plan, or a series of shots, to attack my opponent. So I don't always react to what they're going to do back to me. Sometimes, when the ball comes back, it's a strange phenomenon."

In Cincinnati, where she sent enough back, her hardest time came against the tour's dinosaur, Billie Jean King. "They introduce me as the holder of a couple of doubles titles, the hope of Woodbury, Connecticut," Potter recalls. "Then Billie Jean comes on the court and they say, 'Twenty Wimbledon titles.' I concentrated on playing the player, not the name."

Potter won the first set 7-5, lost the second 6-1. "Sometimes Billie Jean plays like a dog," Potter says. This wasn't one of those times. The audience for the semifinal match thought it was watching a miracle. "They were definitely on her side. Oh, sure, if you're Betsy Nobody and you get to the semifinals you're a lot more pleased than you are disappointed. But I was the young, in-tune, in-shape, on-top-of-it player. The pressure was on me. I was supposed to win."

She did, 6-4. "I look at how far I've come, how much recent success I've had, but that only makes me hungrier."

The Avon Championship is probably too rich for her diet. "We need to have the players who are right up there—maybe not as tough as Chris or Tracy, but damn near—get a little more attention," Potter says. "We need this tournament so the crowd will look at us and realize, 'Hey, there are more than three good women players.' " That may be, for Avon, a splendid epitaph. ▬

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POST-MODERN CONFESSIONS

"...David Gordon blurs the distinction between art and life; Johanna Boyce's new work is overtly autobiographical..."

WHAT WE SEE ON THE STAGE IS OFTEN art borrowing from life and doctoring it—editing, heightening, reassembling it for effect—quite consciously. In **David Gordon**'s pieces, the distinction between the two sorts of existence is deliberately blurred. For instance: While the recent showings of Gordon's Pick-Up Co. took place at 541 Broadway, one of post-modernism's most celebrated addresses, small domestic clues revealed that Gordon's second-story loft there is also his home.

Typically, Gordon's performance art—he doesn't call it choreography, and we shouldn't either—mixes naturalism with contrivance. It consists of kaleidoscopic arrangements of verbal and movement phrases that, because of their very ordinariness, may seem improvised, spontaneous, "real." Only as the basic material is repeatedly fractured and reorganized do we sense cleverness of intention at work. Even then, a player may step out of the context of the piece and address us so disarmingly, in his own persona, that we accept his confidences as genuine.

Gordon's devices are far from original, but his quick, ironic intelligence and his appeal to dance-goers' intellectual capacities rather than their sensuous perceptions, make his work diverting. Still, it might be undistinguished without the presence of the troupe's chief performers—Gordon himself and Valda Setterfield. It's the David and Valda characters who give the material its unique appeal. Are we, we're led to wonder, observing their onstage or their offstage personalities, or are these perhaps one and the same? The enigma sustains our fascination.

The pair make marvelous foils. Gordon is a big, well-built man, handsome in a Romantic-Semitic way. Setterfield is a good bit smaller than he, soft-fleshed and slope-shouldered, with large, soulful eyes and clipped silver hair. Remarkably self-possessed, she seems fragile in Gordon's presence, partly because of the unvarying tenderness of his behavior to her. Her movement style is gentle, fluid, almost lyrical, while Gordon is a glorified pedestrian—blunt, a little rough-edged, agile enough for the traffic but with no fancy skills. His speech matches his body language—straightforward Manhattan. Setterfield speaks well-mannered British, so quietly you have to lean into her orbit to catch the chiseled syllables. Together the two have an extraordinary glamour. It acquires an added piquancy when one knows that they are husband and wife.

Gordon's newest "construction," as he terms it, takes the risk of keeping the David figure offstage until the very last minutes, and even then keeping him silent. *T.V. Reel* plants Setterfield among a quintet of younger, sinewy dancers. They put on a show in which, predictably, a minimal script of words and actions is repeatedly shattered and recomposed. Two outsize television screens display alternative versions (worked up by Gordon and Dennis Diamond) of the live proceedings. The theme is what the junior performers might call "relationships," conducted musical-chairs style. Embraces and more athletic couplings are passed along a line and scrambled, places are exchanged—with casual good cheer. Although the activity goes on too long for the substance it contains, most of it has a fresh, wry charm, in particular, a sprightly changing-partners "square dance"—for five.

The transcendent passage, though, is the Valda-David duet. As Gunther Schuller's "Miller's Reel" replays once more, the taciturn David remains almost rooted in place, somehow partnering Valda—supporting her, displaying her, visibly cherishing her—as, their arms twining intricately, she jogs and glides buoyantly around him. In both design and performance it's artistry of a high order, surely—to make it look as if they're both dancing when only one is, and to keep the spectator simultaneously deceived and undeceived about the matter. Yet your first, instinctive reaction as you watch connects to real life: Ah, what a perfect mating.

Dance with foils: *Setterfield, far left; Gordon, second right.*

Photograph by Nathaniel Tileson.

Johanna Boyce's LATEST WORK IS overtly autobiographical. Shown recently at D.T.W.'s Bessie Schönberg Theater, *Incidents* is one in a recent outbreak of pieces in which a post-modern choreographer born in the fifties ruminates on his childhood and adolescence. Is the avant-garde looking back because it has so little to look forward to? Boyce's account is touching in places, sometimes, I think, inadvertently so, but so jejune in its resources—of material and craft—it rarely escapes vapidity.

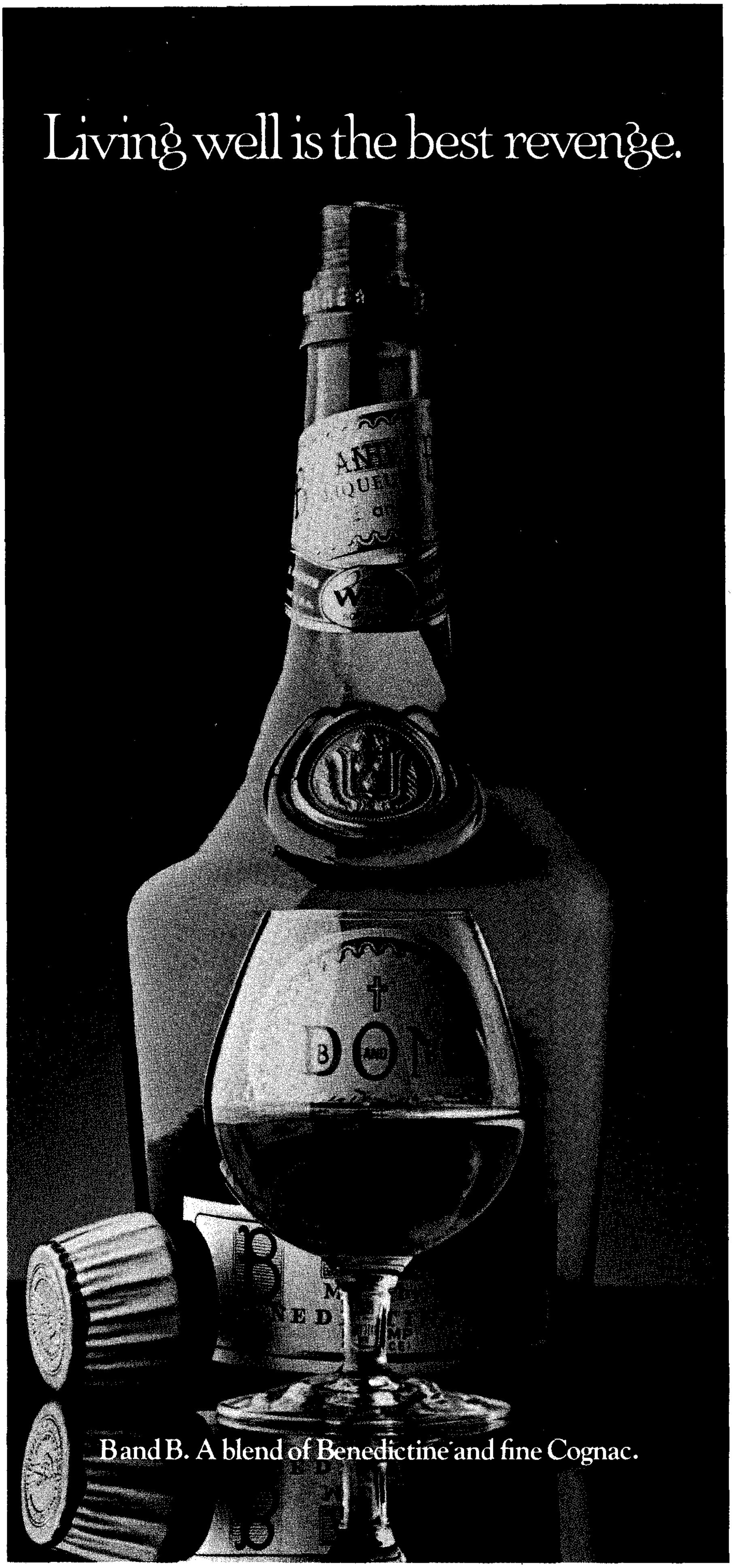
The best-realized part of the piece is its opening segment. Boyce narrates a living-room slide show, a benign saga of growing up in Vermont. Blowups of family-album snapshots of young Johanna, moving from toddlerhood to prepubescence, accompanied by a succession of the family's dogs. They, and two girl friends, also pictured, were her most intimate companions. Fade to Boyce, live, in a rolling, tumbling trio with the two female dancers who will accompany her throughout the work. Their movement recalls the robust physical delight of children roughhousing. Or they might be puppies playing at fighting. There's a suggestion in their contacts, too, of puppy love—the awakening of sexual feeling. Then a male narrator intones an excerpt from a psychology text on gender identity—"scholarship" guaranteed to raise the mildest feminist's hackles. End of innocence.

For the drawn-out balance of the piece, the slides chronicle the sojourn of Johanna's older brother, Gordy, with the army in Vietnam. The sound track is a series of taped letters to him from his parents; they pierce the heart with their banality and their naked love. This material pretty much overwhelms the movement Boyce devises to match it. Apart from a jungle sequence in which the three women appear to represent the victimized Vietnamese, the choreography is fairly abstract and fairly dull. Two familiar Boyce procedures provide decoration: the use of common objects—table lamps, handbags, teacups, packages of kitchen and bathroom paper goods—as props, and multiple costume changes in full view of the audience. In this context, the devices seemed more habitual than illuminating.

Worse, Boyce fails to define her point of view. She has no obvious ax to grind. As a child she was evidently comfortable and well-loved. If she was misunderstood, sexually and otherwise, that is, after all, the common condition of youth. As far as we know, her brother wasn't a war casualty. Her attitude toward the nearly excruciating naïveté and apple pie–ism of her family life is as much affectionate as it is ironic. So *Incidents* lacks even the tension of anger. Is it justified, then, simply as an exercise in memory? As self-examination, perhaps; as art, no. In itself the story is far from singular, and Boyce hasn't yet exercised on it the transforming power that would recommend it to our attention.

Back in the early sixties, when a sector of the dance world effectively turned against virtuosic skill and theatrical artifice, the rebels proposed that any body might be a suitable instrument for dance—any size, shape, and posture worth watching. The svelteness and conventional beauty of the ballerina—attributes achieved through devilish contrivance—were no longer to be the sole criteria for a dancer's looks. Boyce and the people she chooses to work with illustrate this contention, Boyce herself being a short, plump, plain-faced woman who tends to galumph. The style of grooming she and her sister performers affect is a corollary to this feisty departure from an idealized body type. They sport untamed hair, unshaved armpits, faces innocent of makeup. Their insistence on a "natural" appearance—as much a political, feminist statement as an aesthetic one—also dates back a good while.

Boyce is supposed to represent the New Dance, but I trudged away from her concert feeling I'd seen and heard it all before.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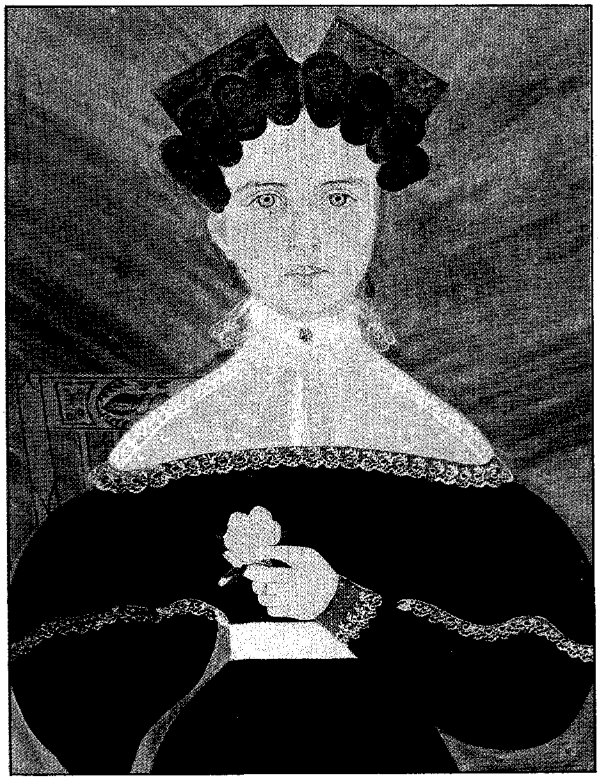
Art/Kay Larson

DEAR HEARTS AND GENTLE PEOPLE

> "...In this folk-art show, we are clearly not in Shaker territory, where form and function follow after godliness..."



Sunday-best: *Millworker Eliza Gordon, 1833, by the Shutes.*

SPURRED BY NO PARTICULAR COMpulsion, I wandered by the **Museum of American Folk Art**'s new-acquisitions show. Antique Americana is charming and spirited, but what is there to *say* about it? I hadn't reckoned on pioneer ingenuity. The museum's tiny storefront showroom is crowded to near capacity with practical bits of fantasy from the noted collection of folk-art advocates Howard and Jean Lipman, whose zeal uncovered objects so zany they make one think twice about one's ancestors.

Wealthy nineteenth-century merchants might have borrowed their furniture styles from the English, who, with modifications, borrowed from the French aristocracy. But farm folk who wanted to imitate the grand effect of fine veneered cabinetry could afford no such imported luxuries. Instead, they enlisted the occasional wandering artist to paint the *appearance* of veneers on their humdrum (and probably homemade) dressers, bookcases, and sideboards. Those bits of furniture count heavily in the Lipmans' horde, along with such singular creations as a mourning fob for someone's beloved cow, the watercolor portrait of a factory worker by a husband-wife artist team (at left), and a glossy pair of "bird trees" of uncertain purpose. (The birds are accurately described and flutter about on springs like an animated version of Paul Klee's *Twittering Machine.*) And in the back room with the museum's permanent trove is an itinerant painter's traveling sample box, from which slip ten wooden panels, each stippled in a different imitation wood grain or imagined tortoiseshell finish—the Formica of hardscrabble America.

It may be comforting to know that even before plastics, Americans wanted cheap, fast style. The decorated furniture projects an earnestness that would be droll if it weren't so shaded with pathos. On the plain pine case of a tall, crude grandfather clock, for instance, an anonymous journeyman has carefully painted the outlines of panels that don't exist and has covered the bare wood with "paw printed" patterns that might have been made by a rabbit on the rampage. An actual door on the clock's narrow stem is nearly hidden under the patterning in the central panel. We are clearly not in Shaker territory, where form and function follow after godliness. The will to falsehood speaks of unfulfilled longings; it remains a powerful reminder of what the decorative imagination will do if sufficiently suppressed. (49 West 53rd Street; through September 19.)

A SENIOR ENROLLEE IN THE AVANT-garde, **John Cage,** is having a seventieth birthday, and one hears the clicks and silences of his music all the way to 95th Street (see Peter Davis's review of the Symphony Space celebration on page 80.) The only problem: Which avant-garde is he most a member of? Artists like to claim him—perhaps more often than musicians do—and that identification is strengthened by a conscientious and exquisite little show of his scores and prints at the Whitney Museum.

Cage's presence in the Whitney may wiggle a few as yet unwiggled eyebrows. Why an art museum? All musical notation, but especially experimental notation, converts sound into visual terminology. Why are Cage's brusque codifications so special? For one thing, his ideas have spread out among so many generations of artists that it is sometimes difficult to recall the scope of his influence. Cage reintroduced the sly wit of Marcel Duchamp into late modernism, and, during his stay at Black Mountain College in the 1950s, steered the American avant-garde away from action painting toward an art of ideas—either blessing or curse, depending on your point of view, but inarguably essential from Jasper Johns on.

Cage is also a rather special musician—one who wanted to be an artist at an early age, and still lays claim to being so. His eye, in fact, is as precise as his music is indeterminate. Cage's early scores are notations that are also drawings; since 1969 he has made etchings and art prints that are only incidentally programs for music. Some are based on Thoreau's sketches, and others use the shape of a dropped string (from one of Duchamp's more famous art interventions). These later works qualify for the Whitney because *seeing* has become more fundamental than sound, though in all of Cage's pristinely intelligent works, *knowing* is primary. (Through May 2.)

THE RED LETTERS IN THE BACK ROOM OF Franklin Furnace, the TriBeCa artists'-book archive, spell out FIRST RUSSIAN VAGABOUND READING ROOM IN U.S.A. The Furnace looks like it has been hit by a postman's strike, or threatened by a book-burners' convention: Books dangle from a red ladder, Soviet posters are strewn all over the floor, and mysterious tickets offering a place in a food line appear like confetti from heaven. On the opening night of this show of **Samizdat,** or self-published artists' books by Russian artists and émigrés, the Russians staged a performance in which more

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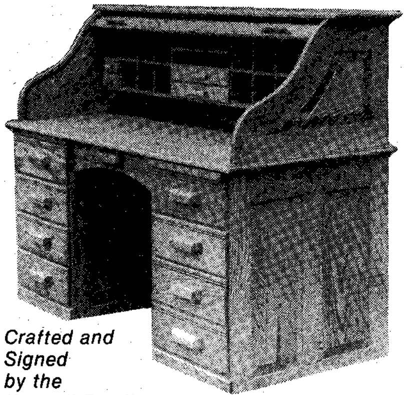
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books were tossed about (like manna to the Israelites), but due to the possessiveness of a capitalist society the free stuff has all long since disappeared.

This remarkable event was organized by two recent émigrés, Rimma and Valery Gerlovin. Of the 30 artists they chose, 14 are still in the Soviet Union, from which they smuggled their illicit *Samizdat,* often a page at a time. As the Gerlovins explain in the Furnace's publication, *The Flue,* "A book is both a portable object and a mass-production item capable of an intimate relationship with the reader, and is one of the best examples of collaboration between extroverted and introverted ideas in the history of Russian art."

Russian artists invented the modernist art book back in the early decades of this century. *Samizdat,* according to the Gerlovins, appeared at the end of the 1950s as a hybrid between Constructivist books and the labors of banned poets who had to "print" their manuscripts on carbon paper. The hybrid is particularly well suited to a society in which creative ideas must be kept small enough to be hidden from the K.G.B., and transportable or expendable according to momentary political winds.

Obviously it isn't very healthy in such a climate to come right out and say what you mean. The books hanging on the walls of the Furnace, or stacked on the floor, are usually bafflingly obscure, but their originality and exuberance are an object lesson in optimism. Vagrich Bakhchanyan is a sort of mad monk of *Samizdat,* and probably high on the K.G.B.'s hit list for his "book-posters," cut up from pictures of Lenin and Stalin, and made into covers for 36 tiny leaflets. His free-style *Jeans Jacket Book* combines paper pages with the fabric of the jeans jacket, the paper inserted between the shoulder blades.

Some of the Russians are already familiar around New York—among them Komar and Melamid and the Soviet-American pair Valentin Goroshko and Elisabeth Clark. Most, however, are no more famous than any city cabdriver. The confusion they generate is marvelous, even when you haven't the slightest chance of interpreting. In explanation, the Gerlovins note Russians' inclination toward "ideological mysticism," probably summed up best by Anatoly Ur's *Brat Book Game—Crime and Punishment.* In it, Dostoevsky's eponymous novel, hacked to bits by unknown hands, is suspended over a quotation from the nineteenth-century Russian Kosma Petrovich Prutkov: "There are occasions when zeal overcomes even reason." At the Furnace, reason is missed not at all. (112 Franklin Street; through April 17.)

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and Mary Boone galleries last year, the dealer duo has again decided to turn all its West Broadway locations over to a single artist, **David Salle.** The move is brash, since Salle has shown here and there, and never in such abundance. But the exposure works to the artist's advantage. His paintings assert feelings that are a long time coming; he calls their resistance to interpretation "Johnsian," after Jasper Johns, who was never exactly ebullient about his intentions.

Part of the reason Salle's work is so difficult is its almost too close proximity to the appearance of commercial printing. Salle, and other painters of his generation, use the distancing devices of the media the same way Pop painters exploited the banality of the media. His large canvases are usually divided in half, each side colored with a uniform tone (gray, perhaps, or a particularly flat orange) akin to the tints commercial printers put over black-and-white images. One side or the other presents a twentieth-century reminiscence, from pop-movie stills to "Reginald Marsh looking at Daumier." The subjects are as transparent as wraiths, reducing everything from "high art" to "low kitsch" to the same level of visual authority.

The painting's other half often makes a muted reference to minimal or formalist painting as though to insist that the twenty-year history of those art forms is just as much an "abstraction" to Salle as the image on the other side of the canvas. And indeed, it probably is. Salle and his generation are the first to live out their lives inside the media blitz; the impact of "growing up media-ized" has yet to be calculated, but will clearly be enormous. Wasn't it Marshall McLuhan who pointed out, in the salad days of 1960s optimism, that all information comes to have the same emotional denominator when filtered through technological transmission devices? Salle's paintings are not overburdened with intellectualizing; in fact, they're as calm as a picnic on top of the World Trade Center. But the feeling that seeps down from them is symptomatic of all modern anxieties. (Castelli and Boone, 420 West Broadway; Boone, also 417 West Broadway; through March 27.)

THE BEST DRAWING SHOW IN RECENT memory—selected portions of the **Museum of Modern Art**'s permanent collection—appeared in the Modern's new wing long enough for the press to see it before it was whisked out of town on a tour. The show was meant as a teaser, and teased we were. The new space is tasteful, from the white and soft-gray walls to the pale-gray-stone entrance, and the collection, of course, is devastating. And now we're supposed to remind everyone that the museum will open in its entirety sometime next year. ▬

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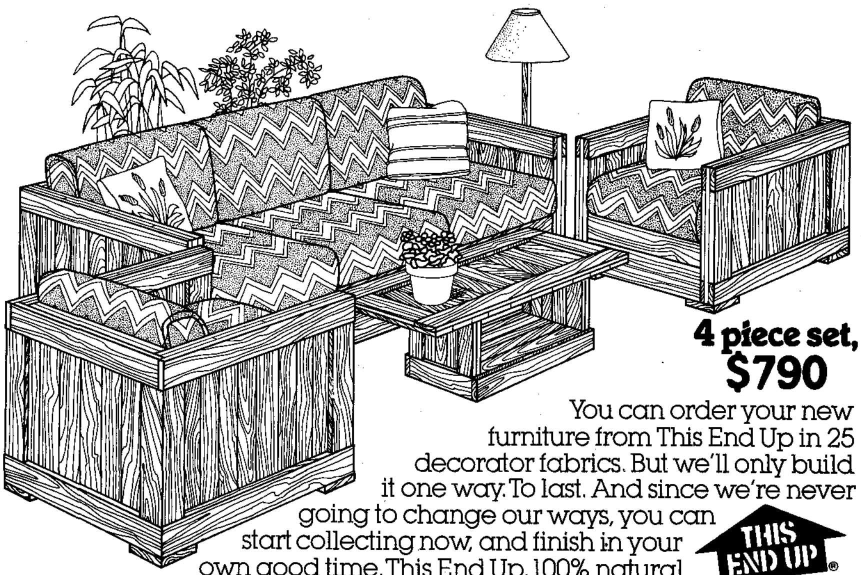

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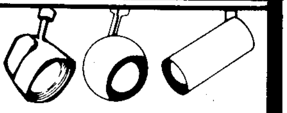

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Books/Ann Arensberg, Andrew Holleran

A MOST INGENIOUS PARADOX

"...Singer is not an artless storyteller but a writer in possession of a sophisticated and self-assured aesthetic..."

The Collected Stories of Isaac Bashevis Singer. *Farrar, Straus and Giroux; 610 pages; $19.95.*

IN "THREE ENCOUNTERS," ONE OF THE 47 pieces in this anthology of Isaac Bashevis Singer's short stories, the young writer-narrator explains to an admirer, "I tell stories. They call it literature." The off-the-cuff humility of the narrator, who is a stand-in for Singer himself, perpetuates an attitude toward Singer's work that is partial and therefore misleading. To the label of Master Storyteller, which is always applied to Singer by his reviewers, there clings an implication of artlessness, an aura of the hearthside, and the comforting drone of a wise old man's voice recollecting and re-creating incidents from an ancient tradition. Storytelling, even by a Nobel Prize winner, can be misconceived as a "natural" impulse, the kind of gift that a person is born with, and that does not require thought but only assent and expression.

To accept the notion of Singer's work as artless is to interpret him as the creature of certain unconscious literary reflexes and to settle for a definition of genius that conjures up an image of a marble effigy ventriloquized by a Muse. Singer is a writer who is in possession of a sophisticated and self-assured aesthetic: "Storytelling," he declares, in his introduction to this collection, "is the raison d'être of artistic prose." The short story, he elaborates, "constitutes the utmost challenge to the creative writer. Unlike the novel, which can absorb and even forgive lengthy digressions, flashbacks, and loose construction, the short story must aim directly at its climax. It must possess uninterrupted tension and suspense."

Singer tells a good story because he strives for faultless timing and values a tight plot line. The stories about Eastern European Jews, the most "tale-like" of his works, are modern short stories, constructed out of experience, memory, and imagination, as well as his national and racial heritage: Singer is not the brothers Grimm, setting down in prose old tales and legends that previously existed only in oral form. In the Polish stories, Singer does make dramatic use of the trappings of the tale, with its eruptions from the higher or nether world (angelic visitations, demons disguised as beggar girls or merchants, astral dogs, fire-starting poltergeists); its exotic costumes and timeless, swampy settings; its medieval contrasts between vice and virtue, luxury and poverty, belief and temptation. These stories are still more apt to be casually classified as "tales" because they focus on action and do not supply an analysis of the motivation behind these acts. Singer creates characters who are driven, not self-examining: In "Vanvild Kava," the writer-narrator—another Singer stand-in—pronounces that "in fiction, motivations always spoil the story." Neither motivation nor meaning is ever a separate entity or parenthetical aside in Singer's fiction; both are contained in the actions of the characters: "Genuine literature," writes Singer in his foreword, "...should never try to explain itself."

Singer is a juggler of paradoxes. All of his stories, Polish or American, are constructed around a series of paradoxes that the protagonists find painful to acknowledge, because they signify the impossibility of discovering the truth about basic questions of meaning, the origins of the universe, and the reasons for evil and the human condition: "If there is such a thing as truth it is as intricate and hidden as a crown of feathers." One of Singer's grand themes is the human tendency to invent systems that answer these unanswerable questions ("All problems blended into one—why the suffering?") until the inevitable day when the system falls apart, and the questioner is left alone and undeceived. The teachings of the Torah, the rituals of the Hasidim, the laws of the Prophets, the secret knowledge of the Cabala collapse when Singer's doubters begin doubting; but there are no heretics—in America Singer's Jews turn to another system, or anti-system, to spiritualism, the revelations of the Ouija board, and the crystal ball: "It seemed that the world was full of faith. If you didn't believe in one God, you must believe in another."

"At its best," says Singer in a recent memoir, "art can be nothing more than a means of forgetting the human disaster for a while." Isaac Bashevis Singer is completely fearless in the service of his art: He writes about faith in a godless age, about sin when the use of the term is a sign of religious fanaticism or the need for psychoanalysis, about the supernatural during an era in which only rational and scientific subjects command esteem. And he writes about sex, about man as lustful and polygamous, and woman as temptress and harpy, in a way that does not uphold any arguments for the equality of the sexes. —A.A.

Ann Arensberg is the author of Sister Wolf, *which won an American Book Award for best first novel. Andrew Holleran, the author of* Dancer From the Dance, *is at work on another novel.*

Illustration by Vivienne Flesher.

Dinner at the Homesick Restaurant, *by Anne Tyler, Alfred A. Knopf; 303 pages; $13.50.*

HALFWAY THROUGH ANNE TYLER'S NEW novel, about a family abandoned by its father, Pearl Tull concludes "her family has failed. Neither of her sons is happy, and her daughter can't seem to stay married. There is no one to accept the blame for this but Pearl herself, who raised these children single-handed and did make mistakes, oh, a bushel of mistakes." Pearl has not had it easy. Her husband deserts her after an attempt to teach his son archery literally wounds his wife. She doesn't tell her kids he's gone for good. They figure it out.

Pearl takes a job as a cashier. The children grow up: Jenny becomes a doctor; Cody a businessman; Ezra the owner of a restaurant he transforms from a fancy Italian place, run by a woman who finds his family's blowups amusing, into a down-home establishment where Ezra hopes customers will feel as if they are eating *en famille.* But he cannot even get his own relatives to dine there in peace. It's so bad that Pearl feels her children are "closed off from her in some perverse way that she couldn't quite put her finger on. . . . Certainly she never intended to foster one of those good son/bad son arrangements, but what can you do when one son is consistently good and the other consistently bad?"

This is a sad story told in prose as blunt and plain as Pearl herself—prose that is like food slapped down in front of you by a woman who resents putting it there. We are seated for starters at Pearl's deathbed without even an antipasto. Things don't lighten. The funniest chapter depicts a man's theft of his brother's fiancée. The most touching includes a son reading his blind mother's girlhood diary to her at the close of her life, as he worries whether a tumor in his leg is cancerous. Nor are the Tulls alone in their unhappiness. In a sequence so good it palpably lifts the book out of its claustrophobic family woe into the vivacity of real misery, one of the lonely grandchildren hitches rides to his grandmother's house after a fight with Dad. Of the three people who pick Luke up, the first recounts his favorite daughter's crib death, the second his search for former girl friends in the shadow of his impending divorce, and the third her teenage daughter's implacable hate for her mother. Meanwhile, the country they drive through is so dreary it's "as if the scenery came around regularly on a giant conveyor belt."

If I've made this sound like a story in which one sadness succeeds another with all the totalitarian futility of a soap opera, let me add that this novel abounds in funny, sad, tender ingredients. When I think of Ezra reading Pearl's diary to her when she is blind, of Slevin stealing the vacuum cleaner because the mother who deserted him had one like it, I am like a man who dislikes a Woody Allen film but realizes, repeating the lines afterward to friends, that it seems brilliant. Almost everything in *Dinner at the Homesick Restaurant* is telling, yet the book angered me. This may be purely temperamental. It is partly an aesthetic quarrel. The novel ends with the image of a bumblebee, and that is how its endless poignance finally struck me: a prose drone. Finally I cried "*Basta!*" and wondered: What *is* the complaint here? That men who charm women run off when their audience turns critical? That the Pearls of this world nag them to flight? That some children are strong and mean, others weak and good? Whatever the reason, the sadness is obdurate. There is no time to stall for *douceurs de la vie.* Reading this baleful book not long after *Rabbit Is Rich,* I could not help comparing morose kitchens. Updike is genial beside this, Ann Beattie a mad romantic; only Flannery O'Connor is as tough. O'Connor's prose redeems the misery, however, and grace the occasional character. Here no one is saved; the family is merely allowed to finish dinner. Is life really that bad? Probably—but there's always ice cream. Or the pleasure of art. **—A.H.**

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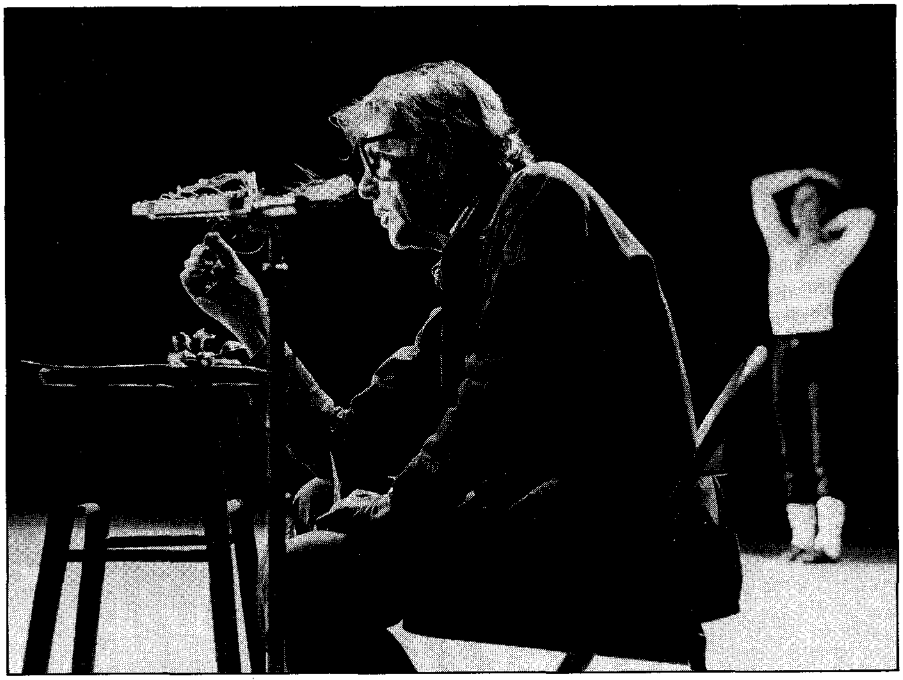

Collaborators: *Composer John Cage with dancer Merce Cunningham, at Symphony Space.*

BACK IN 1949, WHILE **John Cage** WAS delivering a typical off-the-wall lecture-recital in New York, one of his close friends suddenly stood up, let out a piercing scream, and staggered to the door exclaiming, "John, I dearly love you, but I can't bear another minute." That more or less sums up the standard response to Cage's music, which has been infuriating conventional audiences for almost 50 years. A 1958 Cage retrospective concert at Town Hall presumably provoked a riot several decibels louder than the one that greeted Stravinsky's *Rite of Spring* in 1913. And in 1964, when the New York Philharmonic played Cage's *Atlas Eclipticalis*, most of the subscribers stalked out indignantly as the orchestra roundly hissed the composer. Even in these enlightened times, the good folk who flock to Lincoln Center would probably be scandalized by *Child of Tree*, a recent Cage piece performed by gently tapping on amplified cactus plants.

The world at large may never come around to Cage's unpredictable inventions, but this year, on the eve of his seventieth birthday, many people seem prepared to hail him as the elfin avant-garde granddaddy of us all. The New Grove Dictionary flatly states: "He has had a greater impact on world music than any other American composer of the twentieth century," an observation that even Cage's most violent detractors would probably not dispute. Beyond this official accolade, the man's music has suddenly found an adoring audience among the young, if Symphony Space's recent "Wall-to-Wall John Cage" orgy is an indication. This fourteen-hour-plus marathon began at 11 A.M., and by noon the place was packed. At five, Allan Miller, Symphony Space's artistic director, suggested that some people consider relinquishing their free seats to the hopefuls waiting outside in the rain.

Not many took the hint—everyone was having too good a time and eagerly anticipating the next surprise. Cage has created a vital body of work so vast in its scope, variety, and originality that one day was hardly enough to skim the surface. Practical considerations meant that none of his more cosmic conceptions could be heard and seen—*HPSCHD*, for example, a complex of sight and sound involving seven harpsichordists playing computer-realized mixtures of Mozart, Beethoven, Chopin, Schoenberg, Lejaren Hiller, and Cage, accompanied by 51 tapes, films, slides, and colored lights. Even so, there was plenty to engage the ear: the delicate pieces for prepared piano from the 1930s; such explosive percussion works of the 1940s as *Third Construction* and *Credo in Us;* aleatory experiments from the 1950s like *Water Music* for piano, radio, whistles, decks of cards, and pouring water; and recently composed mixed-media events incorporating dance, visuals, and all manner of objects from seashells to lima beans. In between the performances, Cage read from his own writings, wryly humorous anecdotes of everyday events and a verbal expression of his open-ended musical philosophy: "Our intention is to affirm this life, not to bring order out of chaos or to suggest improvements in creation, but simply to wake up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of the way and lets it act of its own accord."

This imaginatively programmed and superbly organized marathon told us very plainly that Cage is the last, and perhaps the greatest, representative of a uniquely American musical tradition: the pioneering loner who functions outside the establishment more as an innovative, slightly eccentric inventor than as a conventional composer. Through his wide-ranging accomplishments as a musician, thinker, artist, teacher, and writer, Cage far outstrips such rugged-individualist predecessors as Charles Ives, Carl Ruggles, Henry Cowell, Harry Partch, Conlon Nancarrow, and Dane Rudyhar. Those composers often turned their quirky notions into powerful, evocative music, but with the possible exception of Cowell, they remained isolated, and limited their creative horizons. By the very nature of his everything-we-do-is-music attitude, Cage sets no bounds on his work, and his insatiable curiosity has led him to many exhilarating discoveries. Even Cage's most outrageous experiments are carried off with flair, wit, and lust for life, qualities his more pretentious imitators have never succeeded in duplicating.

Most of Cage's longtime associates were on hand to perform: David Tudor, Merce Cunningham, Paul Jacobs, Ursula Oppens, and dozens of others. We also heard a number of pieces by several

Photograph by Martha Swope.

prominent disciples, and these, too, proved instructive. Few younger composers have escaped Cage's influence, but only a handful of them possess his creative zest or renovating energy. Morton Feldman, for example, is now in his mid-fifties and still doggedly hoeing the same barren ground that seemed so unproductive 25 years ago. Feldman's birthday tribute, *For John Cage,* is one more of the composer's boring hour-long studies in pianissimo stasis that we have heard countless times before. At the opposite pole from Feldman are Christian Wolff and Cornelius Cardew, composers who hopped on most every avant-garde bandwagon as it came along over the years. In the 1950s, they were serving up the most arid, poverty-stricken serialism, and today's latest fashion is folkish protest music reminiscent of Percy Grainger at his worst.

IT HAS BECOME A CRITICAL NO-NO TO link the names of **Steve Reich** and Philip Glass, the Mascagni and Leoncavallo of what used to be known as minimalism. Even that term has fallen into disfavor as these two avant-gardists hit the big time and cultivate their growing reputations. Both composers have left the humble SoHo-loft scene far behind: Glass has opera commissions from all over the world and a contract with C.B.S. Records, and Reich now needs the help of a high-powered New York publicist to handle his far from minimal activities. Even the New York Philharmonic has gotten into the act—Reich's *Tehillim* opens the orchestra's season next fall, while the same score in its original chamber version was performed a week ago at the Metropolitan Museum for a select audience of the city's most prominent musical tastemakers.

Like all of Reich's music, *Tehillim* is an irrepressibly cheery affair, this one calling for solo strings, woodwinds, electric organs, an assortment of percussion instruments, and four sopranos singing psalms in Hebrew. The main innovations in Reich's work methods, aside from the use of voices, include a more complex harmonic base, larger melodic patterns, and a variety of tempos. Actually, these expansions of vocabulary are relative (I almost said minimal), and the repetition of the basic materials creates essentially the same hypnotic effect as Reich's earlier pieces. After a performance of *Tehillim,* any receptive listener is bound to find his spirits momentarily raised, his ears cleansed, and perhaps even his emotions vaguely touched by a childlike ritual game devised and carried out with cunning skill. The exhilaration, though, lasts about as long as the effects of a superb Chinese dinner. Surely audiences starved for contemporary music will someday be served something more substantial. ■

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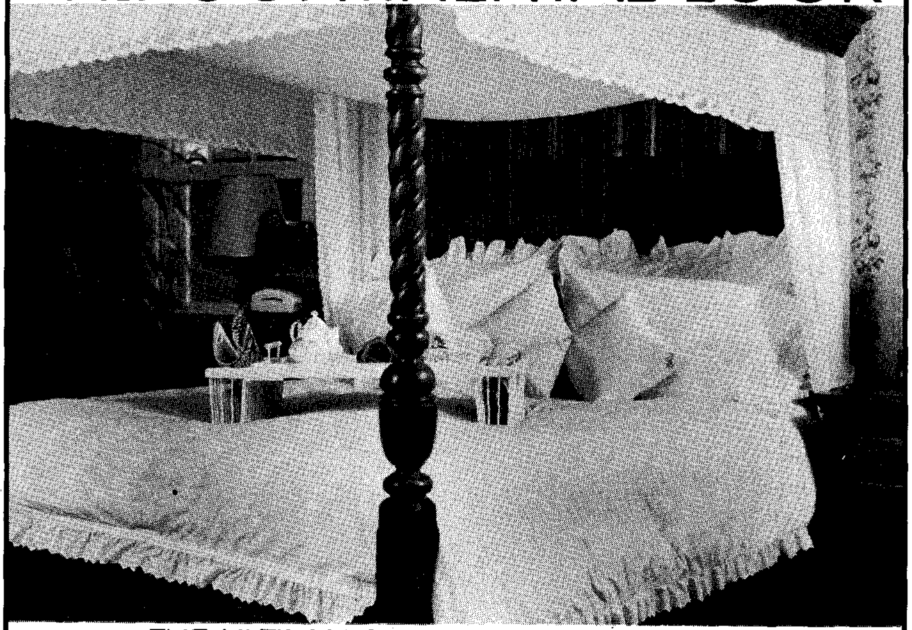

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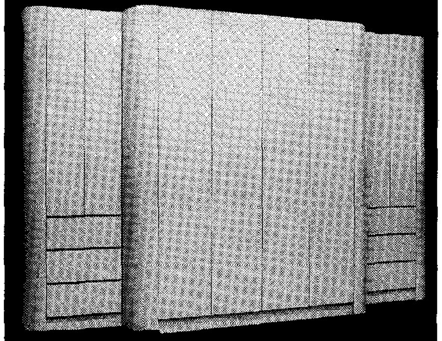

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On Film/William Wolf

THE FIVE-MILLION-DOLLAR DIRECTING LESSON

"...*I'm Dancing As Fast as I Can* enabled Jack Hofsiss to learn how to make a movie. Paramount paid the tuition..."

SOME WOULD-BE DIRECTORS ACQUIRE their know-how in film school, then—if they are lucky—land a spot as a trainee or assistant. Others scrounge money from relatives and friends to make their own films, or peddle projects from producer to producer. Jack Hofsiss got his training on the job—with $5 million handed him by Paramount as the budget for his first film, *I'm Dancing As Fast as I Can.* And now, at 31, he is among today's youngest "experienced" film directors.

Hofsiss's film opened to mixed reviews, some of them mercilessly critical. "I chose not to read them," Hofsiss says, "but I know about them. I was ready to respond very emotionally to the whole thing, but I didn't. I'm proud of the film, proud of the chances that we took. We tried to create a cinematic language that was not plot-oriented, as people expect an American film to be. If it were a film in Swedish with subtitles, the reaction would be different. But we made the film image-oriented and gave up plot points to go with a certain emotional flow. It's an artistic choice that has been understood and has been criticized. At least the film has been felt."

The rare opportunity for a high-profile working education came as a result of the acclaim Hofsiss received for staging *The Elephant Man,* first Off Broadway at Saint Peter's Church and then on Broadway. Hofsiss was showered with awards, including a Tony. Ironically, he wasn't involved in the film, which was made independently of the play. But he did do the television version. Television and theater—these have been the mainstays of Hofsiss's career since his graduation from Georgetown University. A New Yorker (formerly of Brooklyn and Long Island, and now a West Sider), Hofsiss has worked extensively with Joseph Papp at the Public Theater, where he cast the original *A Chorus Line* and directed several plays, including *Rebel Woman* and *Hopscotch.*

Hofsiss's experience with *I'm Dancing As Fast as I Can* (the story is based on Barbara Gordon's autobiography, detailing her harrowing dependency on Valium) reminds us how complex and nerve-racking filmmaking can be, especially for a beginner. When we form our opinions of what appears onscreen, we are usually unaware of just how much went into getting it there.

In the beginning, there were only the "normal" complications with *Dancing.* Paramount wanted Jill Clayburgh for the leading role. She was interested but felt dissatisfied with the initial script and contracted to do another film. Subsequently that film went into "turnaround," Hollywood jargon for being abandoned, and Clayburgh became available again. Meanwhile, Hofsiss had been developing a new script with Nancy Dowd, one of the five writers who worked on various drafts.

"Creative gestation": *Hofsiss directing Clayburgh in a scene from their new film.*

"The script was improved but not to everybody's satisfaction," Hofsiss recalls. "David Rabe, Jill's husband, had of course read the material, and began to ruminate about it. He had some ideas and wrote 75 pages of screenplay, which were real exciting for us." Was his participation Clayburgh's idea? "I'm sure they had a few conversations over coffee," Hofsiss replies. "David went back to the book so much that when the Writer's Guild read all the previous drafts and compared them to the shooting script, David was given sole credit."

The real trouble began when shooting had to be rushed to beat a threatened strike by directors. (The strike, it turned out, was averted.) "One thing I've learned," says Hofsiss, "is that I'll never repeat having to work with so little preparation time—what I call the 'creative gestation period.' We had only four weeks to prepare. We had eight six-day weeks of shooting and worked eighteen straight eighteen-hour days to finish the picture. David and I were still working on the script, but we got to the point where the pressure was so great that we decided to shoot a very long script, then cut it in the editing room.

"I know that people have mentioned that the hospital sequence seems a little choppy and stylistically a little different from the rest of the picture, and indeed it is," Hoffsiss says. "Had we had more time, we would have shortened that part in concept rather than in the editing room. We were still scouting locations two days before shooting a scene. And Jill didn't have the script until three weeks before we began. That's why I say her performance was remarkable."

As a movie novice, one of the first tasks Hofsiss faced was convincing the crew that he knew what he was doing. They knew he had directorial experience in television and theater (where such noted directors as Sidney Lumet and Arthur Penn also got their start). But there's always wariness when someone is making a first film. Hofsiss's strategy was to involve the crew in his decisions whenever possible; he also found that his close collaboration with the cinematographer, Jan de Bont, helped. "The relationship on the set between us was very strong, Jan being my link to the crew because they felt he respected me and I respected him." Hofsiss was more comfortable with the actors, most of whom had known him from the theater, but he did have to deal with the diversity of their individual approaches to working on a movie.

"Jill was the center of the picture, and her concerns were uppermost in my mind," Hoffsiss says. "She's a consummate film actress, and she would assume the essential demeanor of the character for the whole day, which was not pleasant for her or for me or for any number of people who were close to her. She was at a point of hysteria for most of the day, but that was her way of being ready so that when I said, 'Okay,' she could do the scene without an excessive amount of preparation time. Geraldine Page [who plays a poet dying of cancer] and Nicol Williamson are theater people. With Nicol, you could knock on his trailer door, and he'd put the newspaper down, come on the set, and be ready. Joe Pesci, who comes from working with Martin Scorsese and Robert De Niro, was very intense and needed to talk and theorize all the time." Hofsiss himself prefers a congenial atmosphere. "Certain people create tension because they work better under tension. I don't."

Now that his initiation is over, Hofsiss says that one of the most important insights he has gained is that "despite what anybody has said, filmmaking is indeed a collaborative process not dissimilar to the theater." Although he doesn't believe a director should be faceless, he rejects the idea of auteurism: "A movie doesn't exist if there is not a good screenplay, if there are not good actors, or if you are not simpatico with the crew. The marvel is that a movie even gets made. There's such havoc and pandemonium. You must have incredible concentration. In the theater, you're trying to create something that can be performed eight times a week. The creative air has got to be turned on and off. But film is something you've got to completely focus your life into so you're always ready to go for the take when it's time."

Hofsiss has two more pictures to develop under his deal with Paramount. Meanwhile, he has been busy directing Paul Rudnick's new play, *Poor Little Lambs,* at Saint Peter's, and he has plans for another opera (his second) for the New York City Opera. As for *I'm Dancing As Fast as I Can*—however it fares at the box office—it is for Hofsiss the equivalent of a degree, with the tuition paid by Paramount.

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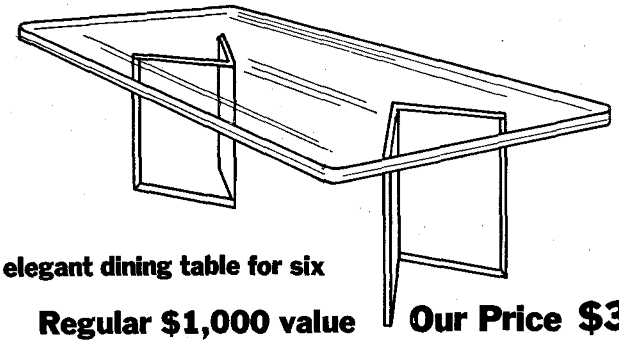

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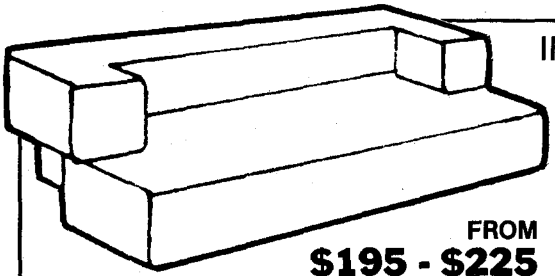

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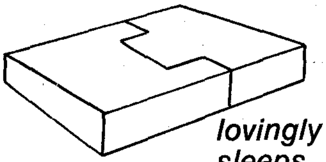

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"...In *Poor Little Lambs,* there are Oriental, Wasp, black, and Jewish jokes, but the real subject is sex at college..."

Poor Little Lambs IS A SHOW ABOUT Yale, and you need not believe a word this Harvard man is about to say of it. I found it slight, likable, sometimes dawdling, intermittently amusing, and totally inconsequential. Oh yes, and, as befits a show about Yale, blue. The jokes are preponderantly of the collegiate-sexual variety, and the story itself—about a Vassar transfer who becomes the lover of a Whiffenpoof and spends most of her time trying to become a Whiffenpoof herself—seems devised solely as a hanger for the sex jokes.

Well, there are also status jokes, Wasp jokes, black or Oriental or Jewish jokes (at least three of the eight Whiffenpoofs whose shenanigans we follow are of those persuasions), and a goodly number of homosexual jokes (two of the Whiffenpoofs are also poofs, though one bills himself as an androgyne), which, of course, are also sex jokes. Interspersed are old songs, many of them by former Yalies, sung and danced and camped up by the cast, which makes for perky or nostalgic interludes.

Paul Rudnick, a recent Yale graduate, is obviously a witty writer, though the wit in his play is strictly—or, rather, indulgently—limited in its range. Thus we get any number of gags about a wimpy Wasp, Jack, whose unseen Holyoke sweetheart, Harriet, and other Connecticut women "like them small, because that way they don't wake up." And what if she does someday wake up during the act? Says Jack: "I'll call in the Junior League Swat team." Ricky, the androgyne, given a football as a kid rather than the desired Barbie doll, made twenty dresses for the football. Frank, the jock, ridicules the notion of the tyranny of the penis: "Like I'm going to unzip my pants and out comes Franco." Claire Hazard must not be admitted to the Whiffenpoofs, because "what if in the middle of 'Bright College Years' she's going to get her period?" Stu Arnstine, who claims to be Dutch and is the oafish pitch pipe of the singers, declares, "Naked men are disgusting. Mother says what really attracts a woman is a nice, clean robe." And Ike Ennis states wryly, "I'm black, I'm poor, and I'm gay, and when that admissions committee saw me coming, they got down on their knees."

If you think there is something second-best about this humor, bear in mind that it is from and about Yale. The gang also contains Davey Waldman, Claire's Jewish lover, who, from sheer need to belong, lets her down in her quest, but later backs her up feebly; and there is Itsu Yoshiro, who counters Oriental jokes with a pipe and a preppie accent. Drew is a handsome future veterinarian from out West, who improbably has no women (and not much personality). Finally, there is sexy, spunky Claire, who will even streak around the statue of Nathan Hale to get into the group, but does just stop short of giving even one life to make it.

Whiffenpoofs and friend: *Yalies and Vassar transfer, in* Poor Little Lambs.

Photograph by Gerry Goodstein.

The cast is mostly well chosen, except that Kevin Bacon, the jock and would-be writer, looks and acts more Rutgers than Yale. The best of a pleasant lot are David Naughton (Davey), Albert Macklin (Ricky), Miles Chapin (Jack), William Thomas Jr. (Ike), who also has the best voice, and Blanche Baker, a stunning and compelling Claire. Jack Hofsiss has directed bouncily and inventively, but he does finally run out of ideas and settles for undue amounts of crotch grabbing. David Jenkins's set, William Ivey Long's costumes, Beverly Emmons's lighting, and Peter Anastos's stage movement all work handily, and though *Poor Little Lambs* grows steadily sillier, it never quite loses its pleasantness. It ends predictably with "The Whiffenpoof Song," whose lyrics, by two Yalies, include the line "God have mercy on such as *we,*" a grammatical error that might have been committed by one Harvard man, but surely not by two.

THE AUTHOR OF **Snow Orchid,** JOE PINTAURO, a priest dispensed from his vows, became a copywriter for Young & Rubicam. Along with commercials, he also wrote several volumes of poetry, four of which, gaudily illustrated, were marketed inside a cube-shaped box and displayed lines like "a giant balloon full/ of red paint just/ bumped the horizon/ and burst. look/ out the window./ that sky is/ how I love you." After such knowledge, receiving a dispensation from Young & Rubicam, Mr. Pintauro taught cinematography and became a full-time novelist and playwright, and is now teaching fiction at Sarah Lawrence. I mention all this because, as careers go, it is much more interesting than *Snow Orchid* is, as plays go.

Snow Orchid is about a Brooklyn Italian family whose violent father comes home from an asylum; whose agoraphobic mother worships at a shrine of Saint Anthony in her bedroom and won't step out into the street, but keeps her clock on the time of Sicily, whither she hopes to return; whose older, mother-adoring son is a homosexual; and whose younger son delivers the commonsensical commentaries—in short, a play that smacks in equal measure of autobiography and everyone else's plays.

From the first minute, there is raging conflict that never lets up: parent against parent, parent against son, son against son. Even prop against prop: father's potted plants against mother's plaster saint, as each gets sabotaged in the name of the other by the respective parent. All this to the obbligato of such lines as "I hope he chokes you in bed tonight—he's as crazy as a Ping-Pong ball." I left after Act I, or before things got as crazy as a soccer ball. On Hugh Landwehr's fine set, the sons are played convincingly by Robert Lupone and Ben Siegler, the parents less so by Peter Boyle and Olympia Dukakis. Tony Giordano directed appropriately, but surely this was Mr. Pintauro's time to stay in the box.

Maybe I'm Doing It Wrong IS A COMPILATION of 35 Randy Newman songs, which is 35 more than I'd heard hitherto. When the author performs them to his own piano accompaniment, they must sound quite different, though the four actors and four band members here are no slouches either. The scene is a holiday picnic in a parking lot, with bandstand (why?), flowers bursting through the asphalt, a wienie roast, and a trash can. Also clouds, festoons, a picture of Reagan, and other jollities designed a la Osbert Lancaster by Heidi Landesman. There is no speech between songs, so the director, Joan Micklin Silver, has come up with a lot of stage business instead, some of which is clever, some forced, and all of it more honored in the breach than in the observance.

In the end, the songs must stand on their own, and here, alas, there would have been more strength in fewness than in numbers. Oddball or sweetly ingratiating, they are too much of a notmuchness, though some, like "Lonely at the Top," are pretty, or, like "You Can Leave Your Hat On" and "Short People," are saucily amusing; "God's Song," alone among many, even makes a statement. Under the gifted arranger, Michael S. Roth, the band performs mellifluously; Patti Perkins sings with lovely gusto; Deborah Rush and Mark Linn-Baker are also accomplished mimes and comedians, and greatly winning besides.

But the star of the evening is Larry Riley, and this show should establish him as a star for all evenings. A consummate actor in both serious and comic moments, he sings with a strong and musicianly voice, moves with grace, and

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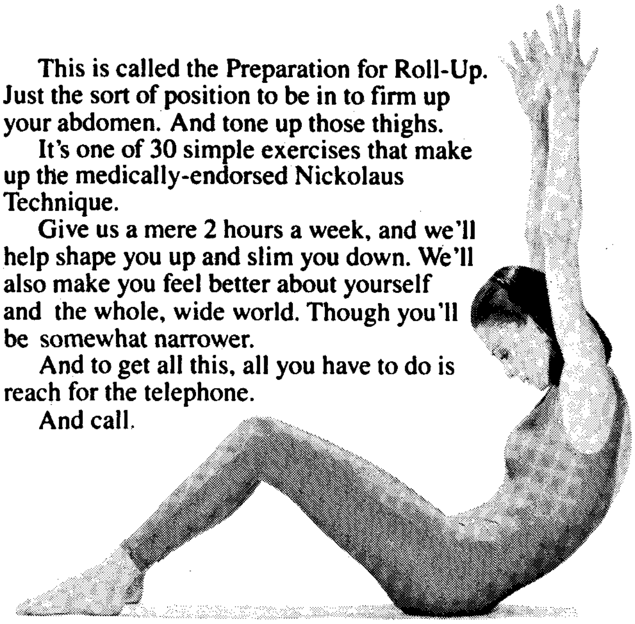

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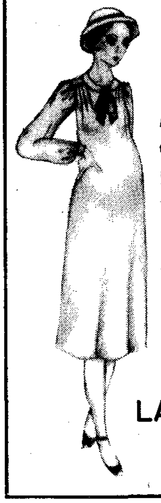

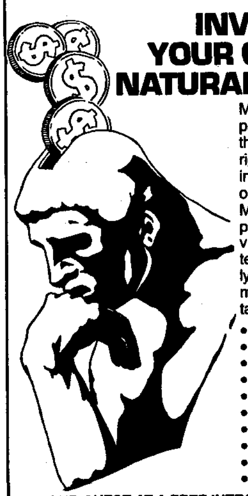

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dances Eric Elice's rudimentary choreography into something resembling the best of Alvin Ailey. Moreover, he exudes charm and assurance without the least straining or narcissism. I just hope that when—soon—he gets to the top, he won't find it too lonely there.

A RATHER MORE AMUSING REVUE resides at Palsson's Supper Club, on West 72nd Street. **Forbidden Broadway** is funny enough, but would be even more so if it had its priorities right. Gerard Alessandrini's spoof concentrates its kidding on—in this order—star performers, struggling actors, and Broadway shows. Surely there would be more bite and consequence if the prime thrust were against the overpraised shows, which deserve any well-aimed kick. But the best songs—usually to the music of the show being lampooned—mock Patti LuPone rather than *Evita,* Bacall rather than *Woman of the Year,* Jim Dale rather than *Barnum.* This is often hilarious, but aimed at secondary targets; when the show itself is satirized, as with *Amadeus* and *Annie,* the jabs tend to be hit-or-miss.

Still, under Michael Chapman's no-nonsense direction, there is enough brightness here. Nora Mae Lyng is a devastating Patti LuPone, Ethel Merman, Linda Ronstadt, and Lauren Bacall. Mr. Alessandrini scores as Rex Harrison and Yul Brynner; Bill Carmichael is steadily endearing, and Fred Barton rises from his piano to do "Too Many Sondheims" charmingly. Only Wendee Winters lets her material sag, and the general wit does flag part of the time. Still, if you have any truck with show business, you have no business missing this entertainment, which batters it around, sometimes jovially, sometimes with a genuine sting.

SAM SHEPARD'S LONG ONE-ACTER, **The Unseen Hand** (1969), has been revived by La Mama and brought to the Provincetown. I didn't find this mixture of sci-fi, nostalgia for the Old West, jokes about today's California, and all-round sixties countercultural badinage particularly delicious then, and I find it still less so now. The production, under Tony Barsha's direction, has a kind of amateurish friendliness about it, and there is just enough there to keep our craving for fairy-tale fribble satisfied, but you won't lose much by leaving *The Unseen Hand* unseen.

The Unseen Hand is really a socio-political cartoon. And fashions in cartoons change faster than those in heavier, more realistic genres. Whimsy, let's say, is a lapdog; realism, a bear. One year, Yorkies are all the rage, next year poodles, then schnauzers; but bears are always in, brown or black, Kodiak or grizzly. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

New Shoes

THIS SHOE SALON, WHICH REGULARLY discounts famous-label women's shoes, bags, and accessories by 20–30 percent, will now give an additional 10 percent off the discounted price for a limited time only. Everything is brand-new for spring and summer, and the sizes are 5–10M, 7–9½N. A few examples: Hiro leather-and-mesh skimmers, retail $54, usually $39 here, now $35.10; Barefoot Originals "Happy" open-toe flats, retail $80, usually $62 here, now $55.80; famous-designer two-tone wedges, retail $88, usually $72 here, now $64.80; Martini Oswaldo low-heeled strappy sandals, retail $70, usually $56 here, now $50.40; Joan & David Couture reptile high heels with open toe, retail $210, usually $175 here, now $157.50; Mr. Seymour pearlized reptile pumps, retail $132, usually $98 here, now $88.20; Bally high-heeled open-toe pumps, retail $150, usually $128 here, now $115.20; Evan Picone espadrilles, retail $39, usually $28 here, now $25.20; Robert Clergerie sandals, usually $110 here, now $99; Beene Bag sandals, usually $42 here, now $37.80; and much more. Bags include: Versace ribbon shoulder totes, retail $62, usually $54 here, now $48.60; braided-leather drawstring bags, retail $80, usually $68 here, now $61.20; sailor's duffles in vinyl-coated white cotton, usually $28 here, now $25.20; nylon hobos, usually $32 here, now $28.80; and more. Similar discounts are available on hosiery, socks, and costume jewelry. Downstairs, the store is clearing out spring clothing at very low prices. A group of natural-colored all-linen separates, including cropped pants, trousers, shorts, and three styles of jackets, were $70–$80 for tops, $50–$62 for bottoms, now $19.99 each; two styles of fully lined dirndl summer skirts, were $100, now $29.99; a large group of pretty silk blouses, retail $70–$80, usually $54.99 here, now $29.99; Adolfo warm-up suits in violet, yellow, peach, aqua, and pink, retail $120, usually $69 here, now $39; all-cotton blouses in stripes and solids, retail $78–$92, usually $59–$62.99 here, now $34.99; all-cotton hand-knit sweaters from Uruguay, retail $150, usually $69.99 here, now $39.99; a group of silk designer dresses, retail $138–$240, usually $96.99–$168.99 here, now

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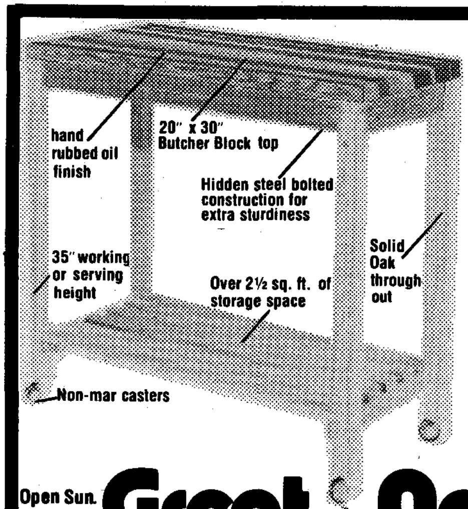
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ABOUT 50 PIECES OF LAMBSKIN-SUEDE sportswear in blue, red, and mushroom are on sale at this designer's workroom at wholesale prices for women sizes 4–12. There are prairie skirts, retail $280, here $140; a few jodhpur pants, retail $200, here $99.75; short-sleeved T-shirts, retail $160, here $80; tunics with long sleeves and boat necks, retail $195, here $96. Also, a natural-colored all-silk group for sale at half the wholesale price: short split skirts, here $21; tuxedo pants, here $24.25; wrap jackets, here $34.50; jodhpur pants, here $22; very full skirts, here $24.25. Finally, for lucky size 8: a rack of assorted samples, mostly tops and bottoms, but some dresses, in cotton knit and other fabrics, here $15–$20. Cash only; all sales final. *Elissa K., 214 West 30th St., fourth floor (947-2042); Mon.–Fri. 10 a.m.–6 p.m., Sat. and Sun. noon–4 p.m.; 3/22–28 only.*

Reopening

THE NEW YORK YARN CENTER HAS REopened at a new, cheerful location, and the bargains abound. For bargain hunters, there is yarn on cones (weighing about 1¾–2½ lb. each), sold by the cone, 29–89 cents an oz.: all-cotton yarns in bright and neutral colors, 39 cents an oz.; a good assortment at 59 cents an oz. Also on cones, although much smaller ones: very pretty 100-percent-mercerized pearl cotton, 63 cents an oz.; natural-colored linen-and-cotton blend from France, 89 cents an oz.; skeins of luxurious pure silk in six colors, $1.98 an oz.; lovely textured rayon bubble in natural, $1 a 2-oz. pull skein; velveen in every color of the rainbow (plus combinations), $3.39 and $3.89 for 2 oz.; and more. There are three very knowledgeable instructors on the premises, and, with every purchase of $40 or more, you'll receive a free set of custom instructions based on your measurements. With any purchase at all, you'll get a free pattern for a Perry Ellis–design sweater. M.C., V., checks accepted; exchanges possible. *New York Yarn Center, 61 West 37th St., second floor (921-9293); Mon.–Fri. 10 a.m.–6 p.m., and Sat. till 5 p.m.; while stock lasts.*

Planters

GALVANIZED-STEEL, STAINLESS-STEEL, and copper planters at wholesale prices: 2-ft.-long planters, now $15; 4-ft.-long planters, now $30; other sizes and shapes can be made to your specifications at discount prices. Cash-and-carry only; all sales final. *Afko Metal Manufacturing Co., 105 West 17th St. (255-7063); Mon.–Fri. 9 a.m.–4 p.m.; through 6/30.*

Up the Chimney

IF YOU OWN THREE OR MORE FIREPLACES, or if you are part of a co-op building with three or more apartment fireplaces, this company will give you a free evaluation. It will tell you what's wrong and give you an estimate for repairs. Usually, the evaluation costs $35 per client, but now, for a short time only, there is no cost or obligation. Phone for appointment. *Welles Fireplace Company, 287 East Houston St. (777-5440); Mon.–Fri. 10 a.m.–6 p.m.; through 4/15.* ■

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MAR.22–APR.3

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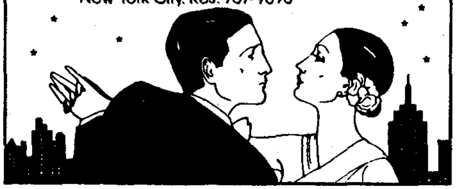

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A Complete Entertainment Guide for the Week Beginning March 22

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. FILM FORUM 2—Watts St. at Ave. Americas. 431-1590. Mar. 22-23: "Confidence." Mar. 24-25: "Passe Ton Bac d'Abord." Mar. 26-27: "Knife in the Head." Beg. Mar. 28: "The Left-Handed Woman."

4. BLEECKER STREET CINEMA—At La Guardia Pl. 674-2560. Mar. 22: "Closely Watched Trains"; "The Apple Game." Mar. 23: "Onibaba"; "Kuroneko." Mar. 24: "City Lights"; "Monsieur Verdoux." Mar. 25: "Three Women"; "A Perfect Couple." Mar. 26-27: "8 1/2." Mar. 28: "The Decline of Western Civilization." **AGEE ROOM**—Thru Mar. 23: "Le Gai Savoir"; "One American Movie." Beg. Mar. 24: "Le Nouveau Monde"; "Montparnasse-Levallois"; "A Married Woman." Mar. 26-28: "India Song."

6. WAVERLY—Ave. Americas at W. 3rd St. 929-8037. #1—"Making Love." #2—"Shoot the Moon."

7. 8TH STREET PLAYHOUSE—W. of Fifth Ave. 674-6515. Thru Mar. 22: "Despair"; "Even Dwarfs Started Small." Mar. 23: "Like a Turtle on Its Back"; "Voyage to Grand Tartarie." Mar. 24-25: The Best of the New York Erotic Film Festival; "Coming Apart." Mar. 26-27: "Get Out Your Handkerchiefs"; "A Very Natural Thing." Mar. 28: "Hurray for Betty Boop"; "Gizmo!"

9. ART—8th St. E. of University Pl. 473-7014. "Chariots of Fire."

10. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Mar. 22: "Clash by Night"; "While the City Sleeps." Mar. 23: "October"; "Potemkin." Mar. 24: "Deception"; "Beyond the Forest." Mar. 25: "Camille"; "Anna Karenina." Mar. 26-27: "The Kennel Murder Case"; "The Gracie Allen Murder Case." Mar. 28: "A Streetcar Named Desire"; "The Fugitive Kind."

11. ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Mar. 25: "Prince of the City."

13. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Thru Mar. 23: "The 39 Steps (1935)"; "High Anxiety." Mar. 24-25: "Lawrence of Arabia." Mar. 26-27: "Barbarella"; "Zardoz." Beg. Mar. 28: "From Mao to Mozart: Isaac Stern in China"; "Homage to Chagall."

14. GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—"Evil Under the Sun." #2—"Personal Best."

16. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1 & #2—"On Golden Pond." #3 & #4—"Missing."

15th-42nd Streets

20. GRAMERCY—23rd St. nr. Lexington Ave. 475-1660. "Amin: The Rise and Fall."

21. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. "Richard Pryor Live on the Sunset Strip."

22. MURRAY HILL—34th St. nr. Third Ave. 685-7652. "Deathtrap."

23. 34TH STREET EAST—Nr. Second Ave. 683-0255. "Atlantic City."

24. LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave. 532-5544. #1—"Missing." #2—"Porky's." #3—"Quest for Fire."

43rd-60th Streets

30. NATIONAL—B'way nr. 44th St. 869-0950. #1—"Christiane F." #2—"Porky's."

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. "Richard Pryor Live on the Sunset Strip."

32. CRITERION CENTER—B'way nr. 45th St. 582-1795. #1—"Making Love." #2—"Deathtrap." #3—"On Golden Pond." #4—"Chariots of Fire." #5—"Personal Best." #6—"Arthur."

33. LOEWS STATE 1—B'way nr. 45th St. 582-5060. "Death Wish II." **STATE 2**—582-5070. "Parasite."

35. EMBASSY 1—B'way nr. 46th St. 757-2408. "Reds."

36. MOVIELAND—B'way nr. 47th St. 757-8320. "Enter the Ninja."

37. CINERAMA 1—B'way nr. 47th St. 975-8366. "Amin: The Rise and Fall." **CINERAMA 2**—975-8369. "The Beast Within."

38. EMBASSY 2—B'way nr. 47th St. 730-7262. "Raiders of the Lost Ark." **EMBASSY 3**—"Iron Dragon Strikes Back"; "Bruce Lee's Deadly Kung Fu." **EMBASSY 4**—"Ragtime."

39. HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Mar. 23: "The Duellists"; "Days of Heaven." Mar. 24-27: "Cruising"; "Looking for Mr. Goodbar." Beg. Mar. 28: "From Here to Eternity"; "The Night of the Hunter." #2—Thru Mar. 23: "Rebel Without a Cause." Mar. 24-27: "You Only Live Twice"; "On Her Majesty's Secret Service." Beg. Mar. 28: "The Damned"; "Death in Venice."

41. RIVOLI—B'way nr. 49th St. 247-1633. #1—"Missing." #2—"Evil Under the Sun."

44. GUILD 50TH STREET—W. of Fifth Ave. 757-2406. "One From the Heart."

45. ZIEGFELD—54th St. nr. Ave. Americas. 765-7600. "Victor/Victoria."

46. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. "Three Brothers."

47. CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St. 757-2131. Mar. 22: "The Magic Flute"; Dance films with Merce Cunningham. Mar. 23: "The Magic Flute"; "October"; "Potemkin." Mar. 24-27: "Prince of the City"; "Dog Day Afternoon." Beg. Mar. 28: "The Discreet Charm of the Bourgeoisie"; "The Exterminating Angel."

48. SUTTON—57th St. nr. Third Ave. 759-1411. "Deathtrap."

50. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. "I'm Dancing as Fast as I Can."

51. 57TH STREET PLAYHOUSE—W. of Ave. Americas. 581-7360. "Genocide."

52. LITTLE CARNEGIE—57th St. nr. Seventh Ave. 246-5123. "Atlantic City."

54. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. Thru Mar. 25: "Making Love." Opening Mar. 26: "Neil Simon's I Ought to Be in Pictures."

55. PLAZA—58th St. nr. Madison Ave. 355-3320. "Christiane F."

56. PARIS—58th St. W. of Fifth Ave. 688-2013. Thru Mar. 27: "Circle of Deceit." Opening Mar. 28: "A Week's Vacation."

57. D.W. GRIFFITH—59th St. nr. Second Ave. 759-4630. "Personal Best."

58. MANHATTAN—59th St. bet. Second & Third Aves. 935-6420. #1—"Porky's." #2—"Chariots of Fire."

60. BARONET—Third Ave. nr. 59th St. 355-1663. "Ragtime." **CORONET**—"Reds."

61. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. "Wasn't That a Time!"

62. CINEMA I—Third Ave. nr. 60th St. 753-6022. "Mephisto." **CINEMA II**—753-0774. "On Golden Pond."

61st Street & Above East Side

70. GEMINI 1—Second Ave. nr. 64th St. 832-1670. "Parasite." **GEMINI 2**—832-2720. "Evil Under the Sun."

71. BEEKMAN—Second Ave. nr. 65th St. 737-2622. "Missing."

72. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—"Richard Pryor Live on the Sunset Strip." #2—"Quest for Fire."

73. 68TH STREET PLAYHOUSE—On Third Ave. 734-0302. "Das Boot."

74. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. "I'm Dancing as Fast as I Can."

76. 72ND STREET EAST—Nr. First Ave. 288-9304. Thru Mar. 25: "Shoot the Moon." Beg. Mar. 26: "The Woman Next Door."

78. UA EAST—First Ave. at 85th St. 249-5100. "Evil Under the Sun."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Richard Pryor Live on the Sunset Strip." #2—"Porky's."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "The Beast Within."

83. 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"Deathtrap." #2—"Missing."

61st Street & Above
West Side

88. **PARAMOUNT—B'way at 61st St.** 247-5070. "Quest for Fire."

89. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Passione d'Amore." #2—"My Dinner With Andre." #3—"Chariots of Fire."

90. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—Thru Mar. 27: "Tragedy of a Ridiculous Man." Beg. Mar. 28: "Three Brothers." #2—Thru Mar. 27: "Three Brothers." Opening Mar. 28: "The Meadow."

91. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Mar. 22: "Hester Street"; "Madame Rosa." Mar. 23-24: "Autumn Sonata"; "Persona." Mar. 25-27: "Inside Daisy Clover"; "A Star Is Born (1954)." Beg. Mar. 28: "The Miracle Woman"; "It's a Wonderful Life."

92. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Das Boot." #2—"Love and Lies."

93. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Making Love." #2—"Personal Best." #3—"Shoot the Moon." #4—"Missing."

94. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Evil Under the Sun." #2—"On Golden Pond."

95. **THALIA—95th St. W. of B'way.** 222-3370. Mar. 22: "Age of Consent"; "Georgy Girl." Mar. 23: "Strange Behavior"; "Blue Sunshine." Mar. 24: "Altered States"; "The Goddess." Mar. 25: "Narrow Margin"; "Tension." Mar. 26-27: "Mon Oncle d'Amérique"; "Hiroshima, Mon Amour." Mar. 28: "Lifeboat"; "Sabotage."

97. **OLYMPIA—B'way nr. 107th St.** 865-8128. #1—Thru Mar. 25: "Z"; "State of Siege." #2—Thru Mar. 25: "Absence of Malice"; "Only When I Laugh." Beg. Mar. 26: "The Woman Next Door." #3—Thru Mar. 25: "Arthur"; "Altered States." #4—Thru Mar. 25: "Making Love."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($2 adults, $1 children, after museum adm.): "To Fly" (1976) by Greg MacGillivray & James Freeman; Fri.-Sat., 6 & 7:40 p.m. (spec. $5.50 adm. to museum & films): "To Fly," & "Living Planet" (1979) by Dennis Earl Moore.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Mar. 23, 8 p.m.: "Zvenigora" (1928) by A. Dovzhenko. Mar. 24, 8 p.m.: "Earth" (1930) by Dovzhenko. Mar. 25, 8 p.m.: "At Land" (1944), "Choreography for Camera" (1945) & "Ritual in Transfigured Time" (1946) by Maya Deren, & "Meshes in the Afternoon" (1943) by Deren & Alexander Hammid. Mar. 26, 8 p.m.: "Geography of the Body" (1943), "Image in the Snow" (1943) & "Narcissus" (1956) by Willard Maas. Mar. 27, 2 p.m.: Video by Rita Myers; 8 p.m.: "Visual Variations on Noguchi" (1945), "Glimpse of the Garden" (1957), "Arabesque for Kenneth Anger" (1961), "Eye Music in Red Major" (1961), "Notebook" (1962-63), "Go! Go! Go!" (1963), "Bagatelle for Willard Maas" (1961), "Andy Warhol" (1965) & "Lights" (1965) by Marie Menken. Mar. 28, 8 p.m.: "Symphonie Diagonale" (1922) by Viking Eggeling, "Anemic Cinema" (1927) by Marcel Duchamp & Man Ray, & "Strike" (1924) by Sergei Eisenstein.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $3.50. Mar. 26, 7:30 p.m.: "Pandora's Box" (1929) by G.W. Pabst, with Louise Brooks, & "Interview With Louise Brooks" (1976) by Richard Leacock. Mar. 27, 7:30 p.m.: "Interview with Louise Brooks" (1976) by Leacock, "Windy Reilly in Hollywood" (1931) by William Goodrich (Roscoe "Fatty" Arbuckle), & "Overland Stage" (1938) by George Sherman, all with Louise Brooks.

CHARLES GREEN CENTER FOR FILM ARTS—The Middle Collegiate Church, 50 E. 7th St. 260-2123 or 477-0666. Adm. $3. Mar. 27, 8 p.m.: "Skyworks" by LeAnn Bartok Wilchusky.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. Mar. 24, 8 p.m.: "Three Girls About Town" (1941) by Leigh Jason, with Joan Blondell.

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ETHNIC FOLK ARTS CENTER—179 Varick St. 691-9510. Adm. $3. Mar. 28, 3:30 p.m.: "Stone Wedding" (1966) by Dan Pita & Mircea Versiu.

FILM FORUM 1—57 Watts St. 431-1590. Adm. $4; members $2.50. Mon.-Sun., 6, 8 & 10 p.m. & Sat.-Sun., 4 p.m.: "The Atomic Cafe" (1982) by Kevin Rafferty, Jayne Loader & Pierce Rafferty. Mar. 27, 2:30 p.m. (spec. adm.): "Tubby Boots" (1982) by Michael Zimbalist.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Mar. 23, 8 p.m.: "We Are the Guinea Pigs" (1980) by Joan Harvey, & "Harrisburg" (1979) by Andrew Phillips, Ian Woods & Matt Seig.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Free. Mar. 26-27, 9 p.m.: "The Rules of the Game" (1939) by Jean Renoir.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Mar. 24, 1, 3:15, 6 & 8:30 p.m.: "This Land Is Mine" (1943) by Jean Renoir, with Charles Laughton & Maureen O'Hara.

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Adm. $1. Mar. 23, 6 p.m.: "Nachtwache" (1975) by Bastian Cleve, & "Hotel" (1975-76), "Demon" (1976-77) & "Schenec-tady III" (1972-75) by Heinz Emigholz. Mar. 27, 2 p.m.: *"Lohnbuchhalter Kremke" (1930) by M. Harder.*

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050 Adm. $3; members, senior citizens & students $2.50. Mar. 27, 8:30 p.m.: "Footlight Parade" (1933) by Busby Berkeley, with James Cagney & Joan Blondell.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $2; students & senior citizens $1; Tues. eves free. Beg. Mar. 27, Tue.-Sun., 11 a.m.-5 p.m.: "From the First People" (1977) by Sarah Elder & Leonard Kamerling.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. Mar. 26, 7:30 p.m.: "Karayuki-san: The Making of a Prostitute" (1975) by Shohei Imamura, & "Gaijin" (1981) by Tizuka Yamazaki. Mar. 28, 2 p.m.: "Bwana Toshi" (1965) & "Bride of the Andes" (1966) by Susumu Hani.

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888. Adm. $4; students & senior citizens $3; members $1. Mar. 23, 6 p.m.: "The Ten Commandments" (1924) by Cecil B. DeMille.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $2.50. Mar. 26, 8 p.m.: Films by members. Mar. 27, 8 p.m.: "Memorials and Miniatures" (1976-81) by Renata Breth.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Mar. 27: Tue.-Sat., from 12 noon: A Celebration of Irish Television.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Mar. 23, 8 p.m.: "The Life of O-Haru" (1952) by Kenji Mizoguchi, with Toshiro Mifune. Mar. 24, 8 p.m.: "The Second Awakening of Christa Klages" (1977) by Margarethe von Trotta. Mar. 25, 8 p.m. (spec. adm.): "Ivan the Terrible, Part 2" (1946) by Sergei Eisenstein; 8 p.m., Mar. 26-27, 8 & 10:30 p.m., & Mar. 28, 4 & 7:30 p.m.: "The Last Metro" (1980) by François Truffaut, with Catherine Deneuve & Gérard Depardieu. Mar. 28, 3-6 p.m. (spec. adm.): Independent Filmmaker Seminar.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. *930-0800.* Free. Mar. 23, 12 noon: "Skin Deep" (1971) By Bob Conway, & "Model" (1981) by Frederick Wiseman; 2:30 p.m.: "Capital of Earth: The Maroons of Moore Town" by Jefferson Miller, "Pitcairn People," & "Cave People of the Phillipines." Mar. 25, 12 noon: "Religion in Russia" & "The Last Journey" by Nodar Djindjihashvili.

NEW YORK UNIVERSITY—Tisch Hall, Schimmel Auditorium, 40 W. 4th St. 598-7867. Free. Mar. 26, 6 p.m.: "White Voices" (1965) by Festa-Campanile & Franciosa. **Main Building, 100 Washington Square East, Room 703.** 598-3395. Free. Mar. 26, 6:30 p.m.: "Grande Cidade" by Carlos Diegues.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Mar. 23, 8 p.m: "Gabriel Over the White House" (1933) by Gregory La Cava, & "Red Nightmare" (1957) by George Waggner. Mar. 24, 8 p.m.: "I Was a Communist for the FBI" (1951) by Gordon Douglas, & "Storm Warning" (1950) by Stuart Heisler, with Ginger Rogers & Ronald Reagan. Mar. 25, 8 p.m.: "The Thing" (1951) by Christian Nyby, & "My Son John" (1952) by Leo McCarey. Mar. 26, 8 p.m.: "Storm Center" (1956) by Daniel Taradash, with Bette Davis, & "Crisis" (1950) by Richard Brooks, with Cary Grant. Mar. 27, 4 & 8 p.m.: "The Fountainhead" (1949) by King Vidor, with Gary Cooper & Patricia Neal, & "Silk Stockings" (1957) by Rouben Mamoulian, with Fred Astaire & Cyd Charisse. Mar. 28, 4 & 8 p.m.: "It's a Big Country" (1951), & "Seven Days in May" (1964) by John Frankenheimer, with Kirk Douglas & Burt Lancaster. Sat.-Sun., 2 p.m. (free): "Pablo Picasso: The Legacy of a Genius" (1981) by Michael Blackwood.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Mar. 27, 2:30 p.m.: "Tappy Toes" (1968-69), "Red Grooms' Target Discount Store" (1970) & "Hippodrome Hardware" (1973,-80) by Red Grooms.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Mar. 24, 9 p.m.: "Love Happy" (1949) by David Miller, with the Marx Brothers. Mar. 28, 7:30 p.m.: "The 39 Steps" (1935) by Alfred Hitchcock.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. *Free with museum adm.* Thru Mar. 28: Video by Bill Viola.

Bronx

100. **ALLERTON—744 Allerton Ave.** 547-2444. #1—"Porky's." #2—"Richard Pryor Live on the Sunset Strip." #3—"Parasite."

101. **BAINBRIDGE—E. 204 at Perry.** 798-2370. Thru Mar. 25: "Ragtime"; "Night School." Beg. Mar. 26: "The Border"; "Friday the 13th."

102. **CAPRI—Fordham nr. Jerome Ave.** 367-0558. "Missing."

103. **CIRCLE—Westchester at E. 177.** 863-2100. #1—Tent.: "The Beast Within." #2—Tent.: "Amin: The Rise and Fall."

104. **CITY—2081 Bartow Ave.** 379-4998. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Mar. 25: "Making Love."

105. **DALE—231st St. & B'way.** 884-5300. "Richard Pryor Live on the Sunset Strip."

109. **INTERBORO—Tremont nr. Bruckner Blvd.** 792-2100. #1—"Missing." #2—"Richard Pryor Live on the Sunset Strip." #3—Thru Mar. 25: "The Beast Within." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures." #4—"On Golden Pond."

112. **LOEWS AMERICAN—East Ave. at Metro.** 828-3322. #1—"Missing." #2—"Death Wish II."

113. **LOEWS RIVERDALE—259th St. at Riverdale Ave.** 884-2260. "Missing."

114. **LOEWS PARADISE—188th St. at Grand Conc.** 367-1288. #1—"Raiders of the Lost Ark." #2—"Parasite." #3—"Death Wish II." #4—"The Beast Within."

116. **PALACE—1603 Union Port Rd.** 829-3900. #1—"Richard Pryor Live on the Sunset Strip." #2—"Parasite."

122. **WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd.** 828-3330. Blue—"The Beast Within"; "He Knows You're Alone." Red—"Richard Pryor Live on the Sunset Strip"; "Neighbors."

Brooklyn

200. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Death Wish II." #2—"Parasite."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—"The Beast Within." #2—Tent.: "Raiders of the Lost Ark." #3—"Atlantic City." #4—"Missing." #5—"Amin: The Rise and Fall."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—"Porky's." #2—"The Beast Within."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "The Beast Within."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Richard Pryor Live on the Sunset Strip." #2—"Raiders of the Lost Ark."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—"Missing." #2—"On Golden Pond." #3—"Shoot the Moon." #4—"Chariots of Fire."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Mar. 25: "Making Love." Beg. Mar. 26 (tent.): "Night Crossing."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—"The Beast Within." #2—"Parasite." #3—"Death Wish II." #4—"Missing."

211. **BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange.** 596-7070. #1—*Thru Mar. 25: "Evil Under the Sun." Beg. Mar. 26:* "Making Love." #2—"Absence of Malice."

212. **CANARSIE—CANARSIE—E. 93rd at Ave. L.** 251-0700. #1—"The Beast Within." #2—"Porky's." #3—Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

220. ***FLATBUSH—NOSTRAND—Nostrand at* Kings Hwy.** 252-6112. Thru Mar. 25: "On Golden Pond." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

223. **FLATLANDS—BROOK—Flatlands at Flatbush.** 258-2034. "Missing."

224. ***FLATLANDS—KINGS PLAZA NORTH—* Upper Mall, Flatbush at Ave. U.** 253-1110. "Shoot the Moon." **SOUTH—**"Chariots of Fire."

226. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Death Wish II." #2—"Richard Pryor Live on the Sunset Strip."

228. **GREENPOINT—CHOPIN—Manhattan at Greenpoint.** 389-1100. Thru Mar. 25: "The Seduction"; "Dead and Buried."

231. **MIDWOOD—AVENUE U—Ave. U at E. 16th.** 336-1234. Thru Mar. 25: "Amin: The Rise and Fall." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

232. **MIDWOOD—COLLEGE—Flatbush at Ave. H.** 859-1384. "Amin: The Rise and Fall."

233. **MIDWOOD—KENT—Coney Island Ave. at Ave. H.** 434-8422. Thru Mar. 25: "Absence of Malice." Beg. Mar. 26: "Reds."

234. **MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Porky's." #2—"Richard Pryor Live on the Sunset Strip." #3—"Quest for Fire."

235. **MIDWOOD—MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Mar. 23: "Modern Problems." Beg. Mar. 24: "Taps."

236. **PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza.** 636-0170. #1—"Richard Pryor Live on the Sunset Strip." #2—"Missing." Mar. 24: "City of Women."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle at Putnam.** 821-5993. #1—"Parasite." #3—"The Beast Within." #3—"Richard Pryor Live on the Sunset Strip."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Mar. 25: "Raiders of the Lost Ark." #2—Thru Mar. 25: "Amin: The Rise and Fall."

301. **MARINER'S HARBOR—JERRY LEWIS—** 720-9300. Program unavailable.

302. **NEW DORP—FOX PLAZA—** 987-6800. #1—"Porky's." #2—"Missing."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Mar. 25: "Evil Under the Sun." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

304. **NEW DORP—LANE—** 351-2110. "Death Wish II."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"On Golden Pond." #2—"Chariots of Fire."

308. **NEW SPRINGVILLE—RICHMOND—** 761-3103. "The Beast Within."

Queens

403. **ASTORIA—UA ASTORIA—Steinway St.** 545-9470. #1—"The Beast Within." #2—"Parasite." #3—"Death Wish II." #4—"Richard Pryor Live on the Sunset Strip."

404. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Chariots of Fire." #2—"Richard Pryor Live on the Sunset Strip."

405. **BAYSIDE—BAYSIDE—Bell at 39th Ave.** 225-1110. #1—"Missing." #2—"On Golden Pond." #3—"Personal Best." #4—Thru Mar. 25: "Evil Under the Sun." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

406. **CORONA—PLAZA—103-14 Roosevelt Ave.** 639-0012. Thru Mar. 25: "Raiders of the Lost Ark." Beg. Mar. 26: "Ghost Story"; "Continental Divide."

408. **ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave.** 429-4770. #1—"Richard Pryor Live on the Sunset Strip." #2—"Death Wish II."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—"Richard Pryor Live on the Sunset Strip." #2—"Porky's." #3—Thru Mar. 25: "Parasite." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—"Richard Pryor Live on the Sunset Strip." #2—"Amin: The Rise and Fall."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—"Amin: The Rise and Fall." #2—"Death Wish II." #3—"The Beast Within."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Missing." #2—"On Golden Pond." #3—"Raiders of the Lost Ark." #4—Thru Mar. 25: "Arthur." Beg. Mar. 26: "Night Crossing."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "On Golden Pond."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Mar. 25: "Absence of Malice"; "Only When I Laugh." Beg. Mar. 26: "Reds."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1 & #2—"Porky's."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"On Golden Pond." #2—"Chariots of Fire."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—"Parasite." #2—"Missing." #3—"Shoot the Moon." #4—"Personal Best."

421. FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave. 459-8944. "The Beast Within."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Shoot the Moon." #2—"Porky's."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. "Porky's."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—Tent.: "Parasite." #2—Tent.: "Death Wish II." #3—Tent.: "The Beast Within."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—"Missing." #2—"Amin: The Rise and Fall." #3—"Porky's."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru Mar. 25: "Ragtime." Beg. Mar. 26: "Raiders of the Lost Ark."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Program unavailable.

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru Mar. 25: "Ragtime."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"Parasite." #2—"The Beast Within."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Mar. 25: "Taps." Beg. Mar. 26: "Raiders of the Lost Ark."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. "Richard Pryor Live on the Sunset Strip."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru Mar. 25: "Making Love." Beg. Mar. 26: "Ragtime." #2—Thru Mar. 25: "Missing." Beg. Mar. 26: "Shoot the Moon."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—"Richard Pryor Live on the Sunset Strip." #2—"The Beast Within."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—Thru Mar. 25: "Absence of Malice." #2—Thru Mar. 25: "Making Love."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru Mar. 25: "Amin: The Rise and Fall." Beg. Mar. 26: "Vice Squad."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru Mar. 25: "Making Love"; "Tattoo." Beg. Mar. 26: "Vice Squad"; "An Eye for an Eye."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "The Beast Within."

501. BALDWIN—GRAND AVENUE— 223-2323. "Shoot the Moon."

502. BELLEROSE—BELLEROSE— 775-1351. Thru Mar. 23: "Modern Problems." Beg. Mar. 24: "Taps."

503. BELLMORE—PLAYHOUSE— 785-5400. Thru Mar. 25: "Absence of Malice." Beg. Mar. 26: "Vice Squad."

504. BELLMORE—THE MOVIES— 785-3032. "Amin: The Rise and Fall."

506. BETHPAGE—BETHPAGE— 796-2554. Thru Mar. 25: "Making Love."

507. BETHPAGE—MID-ISLAND— 796-7500. Thru Mar. 25: "The Seduction." Beg. Mar. 26: "Reds."

508. CEDARHURST—CENTRAL— 569-0105. #1—"Evil Under the Sun." #2—"Richard Pryor Live on the Sunset Strip." #3—"Atlantic City."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Mar. 25: "Atlantic City." #2—Thru Mar. 25: "Absence of Malice."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Missing." #2—"On Golden Pond." #3—"Shoot the Moon." #4—Thru Mar. 25: "Personal Best." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Mar. 25: "Absence of Malice." Beg. Mar. 26: "Reds." #2—Thru Mar. 25: "Making Love." Beg. Mar. 26: "Ragtime."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru Mar. 25: "Making Love." Beg. Mar. 26: "Reds."

517. FLORAL PARK—FLORAL— 352-2280. Thru Mar. 25: "The Beast Within." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Parasite." #2—"Porky's."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Chariots of Fire." #2—"Missing."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Richard Pryor Live on the Sunset Strip."

522. GREAT NECK—PLAYHOUSE— 482-0500. Thru Mar. 25: "Personal Best." Beg. Mar. 26 (tent.): "Richard Pryor Live on the Sunset Strip."

523. GREAT NECK—SQUIRE— 466-2020. "On Golden Pond."

526. HEWLETT—HEWLETT— 791-6768. Thru Mar. 23: "Modern Problems." Beg. Mar. 24: "Taps."

527. HICKSVILLE—HICKSVILLE— 931-0749. #1—Tent.: "Absence of Malice." #2—Tent.: "Evil Under the Sun."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Porky's." **SOUTH**—"On Golden Pond."

529. LAWRENCE—LAWRENCE— 371-0203. #1—"The Beast Within." #2—Thru Mar. 25: "Z"; "State of Siege." #3—Thru Mar. 25: "Parasite."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Mar. 25: "Absence of Malice"; "Only When I Laugh." Beg. Mar. 26: "Reds."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Richard Pryor Live on the Sunset Strip." #2—"Quest for Fire." #3—"Death Wish II." #4—"Parasite."

532. LONG BEACH—LIDO— 432-0056. Thru Mar. 25: "Ragtime." Beg. Mar. 26: "Reds."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Missing." #2—"On Golden Pond." #3—"Shoot the Moon." #4—Tent.: "Evil Under the Sun."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Mar. 25: "Ragtime."

535. MALVERNE—TWIN— 599-6966. #1—"Reds." #2—Thru Mar. 25: "Absence of Malice." Beg. Mar. 26: "Ragtime."

536. MANHASSET—CINEMA— 627-1300. "Chariots of Fire."

537. MANHASSET—MANHASSET— 627-7887. #1—"Missing." #2—"Porky's." #3—"Shoot the Moon."

539. MASSAPEQUA—PEQUA— 799-6464. "Missing."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"Chariots of Fire." #2 & #3—"Porky's." #4—"Richard Pryor Live on the Sunset Strip." #5—Thru Mar. 25: "Raiders of the Lost Ark." Beg. Mar. 26: "Death Wish II." #6—"Parasite." #7—Thru Mar. 25: "Death Wish II." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

542. MERRICK—GABLES— 546-0734. Thru Mar. 25: "Raiders of the Lost Ark." Beg. Mar. 26: "Making Love."

543. MERRICK—MALL— 623-4424. Program unavailable.

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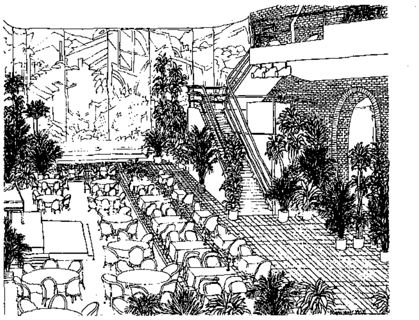

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544. MERRICK—MERRICK— 623-1522. "Richard Pryor Live on the Sunset Strip."

545. NEW HYDE PARK—ALAN— 354-4338. Thru Mar. 25: "Death Wish II."

546. NEW HYDE PARK—HERRICKS— 747-0555. Tent.: "Arthur."

547. OCEANSIDE—OCEANSIDE— 536-7565. Thru Mar. 25: "Making Love."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Tent.: "Atlantic City."

549. OYSTER BAY—MOVIES— 922-0333. #1—"Amin: The Rise and Fall." #2—Thru Mar. 25: "Shoot the Moon." Beg. Mar. 26: "Reds."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru Mar. 23: "Modern Problems." Beg. Mar. 24: "Taps."

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1—*"Richard Pryor Live on the Sunset Strip."* #2—"Shoot the Moon."

552. PLAINVIEW—PLAINVIEW— 935-6100. "The Beast Within."

553. PLAINVIEW—TWIN— 931-1333. #1—"Parasite." #2—Thru Mar. 25: "Amin: The Rise and Fall." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

554. PORT WASHINGTON—SANDS POINT— 883-5074. "Amin: The Rise and Fall."

556. PORT WASHINGTON—MOVIES— 767-5600. #1—Thru Mar. 25: "Evil Under the Sun." #2—Tent.: "Parasite." #3—Thru Mar. 25 (tent.): "The Beast Within."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. "Death Wish II."

558. ROCKVILLE CENTRE—TWIN— 678-3121. #1—"Porky's." #2—Thru Mar. 25: "Porky's." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

559. ROSLYN—ROSLYN— 621-8488. #1—Thru Mar. 25: "Richard Pryor Live on the Sunset Strip." Beg. Mar. 26: "Das Boot." #2—Thru Mar. 25: "Atlantic City." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

561. SYOSSET—SYOSSET— 921-5810. "Missing."

562. SYOSSET—UA CINEMA 150— 364-0700. "Deathtrap."

566. VALLEY STREAM—GREEN ACRES— 561-2100. "Death Wish II."

567. VALLEY STREAM—VALLEY STREAM— 825-8371. Thru Mar. 25: "Creature From the Black Lagoon"; "It Came From Outer Space."

568. VALLEY STREAM—SUNRISE— 825-5700. #1—"Porky's." #2—"Deathtrap." #3—"Richard Pryor Live on the Sunset Strip." #4—"Parasite." #5—"Missing." #6—"On Golden Pond." #7—"Quest for Fire."

569. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Tent.: "The Beast Within." #2—Tent.: "Amin: The Rise and Fall."

571. WANTAGH—WANTAGH— 781-6969. "On Golden Pond."

573. WESTBURY—WESTBURY— 333-1911. #1—Thru Mar. 25: "Absence of Malice." #2—Thru Mar. 25: "Ragtime."

574. WESTBURY—DRIVE-IN— 334-3400. #1—"Richard Pryor Live on the Sunset Strip"; "Neighbors." #2—Tent.: "The Beast Within"; "Phantasm." #3—Tent.: "Death Wish II"; "Prom Night."

575. WOODMERE—FIVE TOWNS— 374-2223. "Amin: The Rise and Fall."

Suffolk County

600. AMITYVILLE—AMITYVILLE— 264-7789. #1—"Parasite." #2—"The Beast Within."

601. BABYLON—BABYLON— 669-3399. "On Golden Pond."

602. BABYLON—TWIN— 669-0700. #1—"Porky's." #2—"Richard Pryor Live on the Sunset Strip."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Missing." #2—"The Beast Within." #3—"Amin: The Rise and Fall."

604. BAY SHORE—BAY SHORE— 665-0200. "Chariots of Fire."

605. BAY SHORE—CINEMA— 665-1722. Tent.: "Shoot the Moon."

606. BAY SHORE—ENCORE— 655-9834. Program unavailable.

607. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Death Wish II." #2—"Parasite."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Mar. 25: "Making Love." Beg. Mar. 26 (tent.): "The Border."

612. CENTEREACH—CENTEREACH— 588-0088. Thru Mar. 25: "Ragtime."

613. CENTER MORICHES—CENTER— 878-2100. Thru Mar. 25: "Ragtime."

616. COMMACK—MAYFAIR— 543-0707. Thru Mar. 25: "Raiders of the Lost Ark." Beg. Mar. 26: "Das Boot."

617. COMMACK—COMMACK— 499-4545. #1—"Porky's." #2—"Richard Pryor Live on the Sunset Strip."

619. CORAM—CORAM— 698-7200. Thru Mar. 25: "The Beast Within." Beg. Mar. 26: "Amin: The Rise and Fall."

621. CORAM—PINE— 698-6442. #1—"On Golden Pond." #2—"Missing."

622. DEER PARK—DEER PARK— 667-2440. "Richard Pryor Live on the Sunset Strip."

623. EAST HAMPTON—CINEMAS— 324-0448. #1—"Porky's." #2—"On Golden Pond." #3—Thru Mar. 25: "Shoot the Moon." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures." #4—"Reds." #5—Thru Mar. 25: "Atlantic City." Beg. Mar. 26: "Chariots of Fire."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Amin: The Rise and Fall."

627. EAST SETAUKET—FOX— 473-2400. "Porky's."

628. ELWOOD—ELWOOD— 499-7800. "Parasite."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"The Beast Within." #2—Tent.: "Personal Best."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. Thru Mar. 25: "Amin: The Rise and Fall." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

633. HUNTINGTON—SHORE— 421-5200. #1—"Porky's." #2—"Richard Pryor Live on the Sunset Strip." #3—"Missing."

634. HUNTINGTON—WHITMAN— 423-1300. Thru Mar. 25: "Chariots of Fire." Beg. Mar. 26: *"Neil Simon's I Ought to Be in Pictures."*

635. HUNTINGTON—YORK— 421-3911. "On Golden Pond."

636. ISLIP—ISLIP— 581-5200. #1—"Missing." #2—Thru Mar. 25: "The Beast Within." #3—Thru Mar. 25: "Amin: The Rise and Fall." Beg. Mar. 26: "Reds."

637. LAKE GROVE—SMITH HAVEN MALL— 724-9550. "The Beast Within."

638. LINDENHURST—LINDENHURST— 888-5400. Thru Mar. 25: "Making Love." Beg. Mar. 26 (tent.): "The Border."

639. MATTITUCK—TWIN— 298-4405. #1—Thru Mar. 25: "Arthur." #2—Thru Mar. 25: "Amin: The Rise and Fall."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "Missing." **OUTDOOR**—Thru Mar. 25: "Venom"; "Friday the 13th, Part 2." Beg. Mar. 26 (tent.): "Death Wish II."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Mar. 25: "Raiders of the Lost Ark." #2—Thru Mar. 25: "Enter the Ninja."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Mar. 25: "Making Love." Beg. Mar. 26 (tent.): "The Border."

645. OAKDALE—OAKDALE— 589-8118. Thru Mar. 25: "Taps." Beg. Mar. 26: "Making Love."

647. PATCHOGUE—PATCHOGUE— 475-0601. "Porky's."

648. PATCHOGUE—PLAZA— 475-5225. #1—"Richard Pryor Live on the Sunset Strip." #2—"On Golden Pond."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Death Wish II." **OUTDOOR**—Tent.: "The Beast Within"; "Phantasm."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Parasite." #2—"Missing."

653. PORT JEFFERSON—MINI EAST— 928-6555. Thru Mar. 25: "Absence of Malice." **CINEMA WEST**—Thru Mar. 25: "Missing."

654. PORT JEFFERSON STATION—BROOKHAVEN— 473-1200. Thru Mar. 23: "Modern Problems." Beg. Mar. 24: "Taps."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Mar. 25: "The Beast Within."

657. SAG HARBOR—SAG HARBOR— 725-0010. Mar. 26-28: "Montenegro."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Mar. 25: "Absence of Malice." #2—Thru Mar. 25: "Amin: The Rise and Fall." Beg. Mar. 26: "Reds." #3—Thru Mar. 25: "Shoot the Moon."

662. SMITHTOWN—SMITHTOWN— 265-1551. "On Golden Pond."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Missing." #2—Thru Mar. 25: "Richard Pryor Live on the Sunset Strip." Beg. Mar. 26: "Evil Under the Sun."

664. STONY BROOK—LOEWS— 751-2300. #1—"Richard Pryor Live on the Sunset Strip." #2—"Parasite." #3—"Death Wish II."

666. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Mar. 25: "Chariots of Fire."

667. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Mar. 25: "Evil Under the Sun." Beg. Mar. 26 (tent.): "Missing."

668. WEST ISLIP—TWIN— 669-2626. #1—Thru Mar. 25: "Absence of Malice." Beg. Mar. 26: "Vice Squad." #2—Thru Mar. 25: "Making Love." Beg. Mar. 26: "The Seduction."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "On Golden Pond."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Raiders of the Lost Ark."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Missing." #2—Thru Mar. 25: "Evil Under the Sun." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures." #3—Thru Mar. 25: "Personal Best." Beg. Mar. 26: "Evil Under the Sun."

704. GREENBURGH—CINEMA 100— 946-4680. #1—"Missing." #2—"On Golden Pond."

705. HARRISON—CINEMA— 835-2668. Thru Mar. 25: "Making Love." Beg. Mar. 26: "Reds."

706. HARTSDALE—CINEMA— 428-2200. #1—"Richard Pryor Live on the Sunset Strip." #2—"Chariots of Fire." #3—Thru Mar. 25: "The Beast Within." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures." #4—Thru Mar. 25: "Death Wish II." Beg. Mar. 26: "The Beast Within."

707. LARCHMONT—PLAYHOUSE— 834-3001. Thru Mar. 25: "Shoot the Moon." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Missing." #2—"Porky's." #3—"On Golden Pond." #4—Tent.: "Raiders of the Lost Ark."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Missing." #2—Thru Mar. 25: "Richard Pryor Live on the Sunset Strip." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru Mar. 25: "Absence of Malice"; "The Competition." Beg. Mar. 26: "Reds."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Death Wish II." #2—"Richard Pryor Live on the Sunset Strip."

713. NEW ROCHELLE—MALL— 636-8808. "Missing."

714. NEW ROCHELLE—PROCTORS— 632-1100. #1—"Parasite." #2—"Porky's." #3—Thru Mar. 25: "Amin: The Rise and Fall." #4—"The Beast Within." #5—Thru Mar. 25: "Making Love." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

716. NEW ROCHELLE—TOWN— 632-4000. "Raiders of the Lost Ark."

717. OSSINING—ARCADIAN— 941-5200. #1—"On Golden Pond." #2—Thru Mar. 25: "Atlantic City." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

718. PEEKSKILL—BEACH— 737-6262. #1—"Missing." #2—"On Golden Pond." #3—"Amin: The Rise and Fall."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Porky's." #2—"Richard Pryor Live on the Sunset Strip." #3—"Chariots of Fire."

720. PELHAM—PICTURE HOUSE— 738-3160. Program unavailable.

721. PLEASANTVILLE—ROME— 769-0720. "Amin: The Rise and Fall."

722. RYE—RYE RIDGE— 939-8177. #1—"Evil Under the Sun." #2—"The Beast Within."

723. SCARSDALE—FINE ARTS— 723-6699. Tent.: "Das Boot."

724. SCARSDALE—PLAZA— 725-0078. Thru Mar. 25: "Taps." Beg. Mar. 26: "Absence of Malice."

726. WHITE PLAINS—COLONY— 948-8828. Thru Mar. 25: "Amin: The Rise and Fall."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Porky's." #2—Thru Mar. 25: "Personal Best."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Parasite."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Quest for Fire." #2—"Shoot the Moon."

730. **YONKERS—KENT—** 237-3440. Thru Mar. 25: "Amin: The Rise and Fall." Beg. Mar. 26: "Ragtime."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"On Golden Pond." #2—"Richard Pryor Live on the Sunset Strip." #3—"Death Wish II." #4—"Chariots of Fire."

733. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"The Beast Within." #2—Thru Mar. 25: "Evil Under the Sun."

Rockland County

741. **NANUET—MALL—** 623-6336. Program unavailable.

742. **NANUET—ROUTE 59—** 623-3355. "Missing."

743. **NANUET—THE MOVIES—** 623-0211. Program unavailable.

744. **NEW CITY—TOWN—** 634-5100. #1—"Richard Pryor Live on the Sunset Strip." #2—Thru Mar. 25: "Evil Under the Sun." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

745. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"On Golden Pond." #2—"Porky's."

746. **NYACK—CINEMA EAST—** 358-6631. "Atlantic City."

749. **ORANGEBURG—ORANGEBURG—** 359-6030. Thru Mar. 25: "Raiders of the Lost Ark." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Porky's."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "On Golden Pond."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. Thru Mar. 25: "Amin: The Rise and Fall." Beg. Mar. 26: "Raiders of the Lost Ark."

755. **STONY POINT—9 W CINEMA—** 942-0303. Thru Mar. 25: "Shoot the Moon." Beg. Mar. 26 (tent.): "Vice Squad."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Reds."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "The Beast Within."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—BEVERLY—** 368-0616. Thru Mar. 25: "Enter the Ninja."

772. **BRIDGEPORT—HIWAY—** 378-0014. #1—"Richard Pryor Live on the Sunset Strip." #2—"Parasite."

773. **BRIDGEPORT—MERRITT—** 372-3013. #1—"Porky's." #2—"Richard Pryor Live on the Sunset Strip."

774. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"On Golden Pond." #2—"Missing."

775. **DANBURY—CINE—** 743-2200. #1—"Porky's." #2—"Deathtrap." #3—Thru Mar. 25: "Evil Under the Sun." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

776. **DANBURY—CINEMA—** 748-2923. #1—"Chariots of Fire." #2—"Personal Best."

777. **DANBURY—PALACE—** 748-7496. #1—"Richard Pryor Live on the Sunset Strip." #2—"Death Wish II." #3—Thru Mar. 25: "Parasite." Beg. Mar. 26: "Fantastic Invasion of the Planet Earth."

778. **DARIEN—PLAYHOUSE—** 655-0100. "On Golden Pond."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Missing." #2—"On Golden Pond."

780. **FAIRFIELD—COUNTY—** 334-1411. "Chariots of Fire."

781. **GREENWICH—CINEMA—** 869-6030. "On Golden Pond."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Chariots of Fire." #2—"Deathtrap." #3—Thru Mar. 25: "Personal Best." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Porky's."

784. **NORWALK—CINEMA—** 838-4504. #1—"Porky's." #2—"Parasite."

785. **NORWALK—NORWALK—** 866-3010. "Richard Pryor Live on the Sunset Strip."

786. **SOUTH NORWALK—SONO—** 866-9202. Thru Mar. 23: "The French Lieutenant's Woman." Mar. 24-26: "Without Anesthesia"; "Contract." Beg. Mar. 27: "Ticket to Heaven."

787. **SPRINGDALE—STATE—** 325-0250. Thru Mar. 25: "Shoot the Moon." Beg. Mar. 26: "Reds."

788. **STAMFORD—AVON—** 324-9205. #1—"Parasite." #2—"Richard Pryor Live on the Sunset Strip."

789. **STAMFORD—CINEMA—** 324-3100. #1—"Porky's." #2—"Missing." #3—"Evil Under the Sun."

790. **STAMFORD—RIDGEWAY—** 323-5000. "Quest for Fire."

793. **WESTPORT—FINE ARTS 1—** 227-3324. Thru Mar. 25: "Chariots of Fire." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures." **FINE ARTS 2**—227-3324. "Quest for Fire." **FINE ARTS 3**—227-9619. "On Golden Pond." **FINE ARTS 4**—226-6666. "Deathtrap."

794. **WESTPORT—POST—** 227-0500. Thru Mar. 25: "Evil Under the Sun."

797. **WILTON—CINEMA—** 762-5678. "Missing."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Making Love." #2—"The Beast Within." #3—Thru Mar. 25 (tent.): "Ragtime."

803. **HARRISON—WARNER—** 482-8550. #1—"Richard Pryor Live on the Sunset Strip." #2—"Amin: The Rise and Fall."

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"On Golden Pond." #2—"Porky's."

805. **JERSEY CITY—LOEWS—** 653-4600. #1—"Richard Pryor Live on the Sunset Strip." #2—"Parasite." #3—"Death Wish II."

806. **JERSEY CITY—STATE—** 653-5200. #1—"The Beast Within." #2—Tent.: "Enter the Ninja"; "Iron Dragon Strikes Back." #3—Tent.: "Missing"; "Nighthawks."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Richard Pryor Live on the Sunset Strip." #2—"Missing." #3—"Death Wish II." #4—"The Beast Within."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Mar. 25: "Amin: The Rise and Fall." Beg. Mar. 26: "The Seduction." #2—Thru Mar. 25: "The Beast Within." Beg. Mar. 26: "The Border."

810. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Mar. 25: "Shoot the Moon." Beg. Mar. 26: "Reds."

Essex County

811. **BLOOMFIELD—CENTER—** 748-7900. Thru Mar. 25: "Making Love." Beg. Mar. 26: "Reds."

812. **BLOOMFIELD—ROYAL—** 748-3555. #1—"Parasite." #2—"Amin: The Rise and Fall."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Shoot the Moon."

814. **EAST ORANGE—HOLLYWOOD—** 678-2262. "Amin: The Rise and Fall."

815. **IRVINGTON—CASTLE—** 372-9324. "Amin: The Rise and Fall"; "The Terror."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Mar. 25: "Making Love."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Mar. 25: "Absence of Malice."

819. **MILLBURN—MILLBURN—** 376-0800. #1—"On Golden Pond." #2—"Shoot the Moon."

821. **MONTCLAIR—CLARIDGE—** 746-5564. "On Golden Pond."

822. **MONTCLAIR—WELLMONT—** 783-9500. "Richard Pryor Live on the Sunset Strip."

825. **NUTLEY—FRANKLIN—** 667-1777. "Richard Pryor Live on the Sunset Strip."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Chariots of Fire."

828. **VERONA—VERONA—** 239-0880. "Missing."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Porky's." #2—Thru Mar. 25: "Personal Best." #3—Thru Mar. 25: "Death Wish II." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

830. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru Mar. 25: "Ragtime." Beg. Mar. 26: "Reds."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Mar. 25: "Absence of Malice."

841. **CRANFORD—CRANFORD—** 276-9120. #1—Thru Mar. 25: "Parasite." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures." #2—"Amin: The Rise and Fall."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Mar. 25: "Making Love."

846. **LINDEN—TWIN—** 925-9787. #1—"On Golden Pond." #2—"Parasite."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Mar. 25: "Absence of Malice."

849. **SUMMIT—STRAND—** 273-3900. "Reds."

851. **UNION—FIVE POINTS—** 964-3466. Thru Mar. 25: "The Beast Within."

852. **UNION—FOX—** 964-8977. "Missing."

853. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Mar. 25: "Parasite." Beg. Mar. 26: "Das Boot."

854. **UNION—UNION—** 686-4373. #1—"Richard Pryor Live on the Sunset Strip." #2—"Porky's."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"On Golden Pond." #2—"Missing." #3—"Atlantic City."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Raiders of the Lost Ark." #2—"Evil Under the Sun."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Mar. 25: "Atlantic City." Beg. Mar. 26 (tent.): "Night Crossing."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Mar. 25: "Absence of Malice."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Richard Pryor Live on the Sunset Strip." #2—"Missing." #3—"Parasite." #4—"On Golden Pond."

863. **EMERSON—TOWN—** 261-1000. Thru Mar. 25: "Absence of Malice." Beg. Mar. 26: "Reds."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Missing." #2—"On Golden Pond."

866. **FAIRVIEW—FAIRVIEW—** 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Shoot the Moon." #2—"Chariots of Fire."

868. **FORT LEE—SHARON—** 224-3032. Thru Mar. 25: "Amin: The Rise and Fall." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

869. **HACKENSACK—ORITANI—** 343-8844. #1—"Amin: The Rise and Fall." #2—"Parasite." #3—"Making Love."

870. **OAKLAND—TWIN—** 337-4478. #1—Thru Mar. 25: "Raiders of the Lost Ark." #2—"Richard Pryor Live on the Sunset Strip."

871. **PARAMUS—BERGEN MALL—** 845-4449. "Missing."

872. **PARAMUS—ROUTE 17—** 843-3830. #1—"Personal Best." #2—"The Beast Within."

873. **PARAMUS—CINEMA 35—** 845-5070. "On Golden Pond."

875. **PARAMUS—ROUTE 4—** 488-9444. #1—"Quest for Fire." #2—"Richard Pryor Live on the Sunset Strip." #3—"Porky's." #4—"Death Wish II." #5—Thru Mar. 25: "Evil Under the Sun." #6—Thru Mar. 25: "Chariots of Fire." #7—Thru Mar. 25: "Butterfly." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures."

876. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

877. **RAMSEY—RAMSEY—** 327-2142. "Absence of Malice."

878. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Mar. 25: "Raiders of the Lost Ark." Beg. Mar. 26: "Reds."

879. **RIDGEWOOD—WARNER—** 444-1234. #1—Thru Mar. 25: "Arthur." Beg. Mar. 26: "Neil Simon's I Ought to Be in Pictures." #2—"Richard Pryor Live on the Sunset Strip."

881. **TEANECK—CEDAR LANE—** 836-3430. Thru Mar. 25: "Absence of Malice."

882. **TENAFLY—BERGEN—** 567-0004. Thru Mar. 25: "Absence of Malice." Beg. Mar. 26: "Reds."

884. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Program unavailable.

885. **WESTWOOD—PASCACK—** 664-3200. "Making Love."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. **97, 211, 233, 416, 449, 503, 511, 513, 527, 530, 535, 573, 653, 658, 668, 711, 724, 818, 840, 848, 861, 863, 877, 881, 882**

★**ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 97, 413, 546, 639, 879**

★**ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. R. **23, 52, 202, 508, 511, 548, 559, 623, 717, 746, 857, 860**

BEAST WITHIN, THE—(1hr. 38m., '82) A teenage boy mysteriously transforms into a monster. With Ronnie Cox, Bibi Besch and Paul Clemens. Dir. Philippe Mora. R. **37, 82, 103, 109, 114, 122, 202, 203, 204, 210, 212, 237, 308, 403, 412, 421, 426, 439, 448, 500, 517, 529, 552, 556, 569, 574, 600, 603, 619, 629, 636, 637, 650, 655, 706, 714, 722, 733, 758, 800, 806, 807, 808, 851, 872**

BORDER, THE—(1hr. 47m., '82) Jack Nicholson gives a fine, subtle performance as a Border Patrol cop charged with the absurd, Sisyphean task of rounding up Mexicans who cross the border illegally at El Paso, Texas, and busing them back across the Rio Grande. The border police know perfectly well that the local economy depends, in part, on "wetback" labor, and Nicholson's cop fights the cynicism and corruption that overcomes the other men. An interesting background for melodrama, but the movie is cynical and corrupt too. The director, Tony Richardson, who has no talent for violent action sequences, and the brace of the screenwriters—Deric Washburn, Walon Green, David Freeman—emphasize the bad taste of the cops and their wives so heavily that one begins to think corruption is produced by a liking for water beds and Hawaiian shirts. The movie is snobbish, condescending, and misogynistic—the wives are portrayed as sexually ravenous harpies who destroy their men. Locked in the mystery of their silence and suffering, the Mexicans don't come off any better. With Elpidia Carillo. R. **101, 609, 638, 644, 808**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good.* But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 32, 58, 89, 207, 224, 307, 404, 418, 519, 536, 541, 604, 623, 634, 666, 706, 719, 732, 776, 780, 782, 793, 827, 867, 875**

CHRISTIANE F.—(2hrs. 3m., '82) In German, Eng. subtitles; dubbed version. Reviewed in this issue. **30, 55**

CIRCLE OF DECEIT—(1hr. 48m., '82) In German, Eng. subtitles. A powerful but infuriatingly pretentious philosophical film about a West German journalist (Bruno Ganz, sheepish as usual) who covers the war between Christians and Muslims in Lebanon. Shot in gutted sections of Beirut, the movie offers a convincing visual impression of civil war: The director, Volker Schlöndorff (*The Tin Drum*), sends the journalist wandering through a ruined landscape that comes alive with terror and violence at night. Appalled by the atrocities committed by the Christian side, the journalist frets over his own lack of commitment and laments European impotence and voyeurism. After a while one begins to think that Schlöndorff has re-created the civil war in Lebanon to give substance to his own spiritual crisis. With Hanna Schygulla as an indolent German woman, the widow of a wealthy Lebanese, who flourishes in the middle of chaos. R. **56**

★**DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **73, 92, 559, 616, 723, 853**

DEATH WISH II—(1hr. 29m., '82) A man whose family has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Jill Ireland and Vincent Gardenia. Dir. Michael Winner. R. **33, 112, 114, 200, 210, 226, 304, 403, 408, 412, 426, 531, 541, 545, 557, 566, 574, 607, 642, 650, 664, 706, 712, 732, 777, 805, 807, 829, 875**

DEATHTRAP—(1hr. 56m., '82) Reviewed in this issue. PG. **22, 32, 48, 83, 562, 568, 775, 782, 793**

EVIL UNDER THE SUN—(1hr. 57m., '82) Reviewed in this issue. PG. **14, 41, 70, 78, 94, 211, 303, 405, 508, 527, 533, 556, 663, 667, 702, 722, 733, 744, 775, 789, 794, 858, 875**

★**FRENCH LIEUTENANT'S WOMAN, THE**—(2hrs. 4m., '81) Adapting John Fowles's best-seller, scenarist Harold Pinter intercuts the darkly romantic Victorian period story, featuring Jeremy Irons as Charles Smithson the gentleman scientist and Meryl Streep as Sarah Woodruff the mysterious governess, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. No doubt the movie was intended as a meditation on the interchangeability of actor and role, but what it seems like is a good period film interrupted with boring modern interludes; the fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz stages the Victorian stuff (shot in Lyme Regis) with great authority, and Streep, in her orange hair, makes a betwitching though overly enigmatic Sarah. With Patience Collier as the bullying Mrs. Poulteney and Lynsey Baxter as Ernestina. Music by Carl Davis. R. **786**

GENOCIDE—(1hr. 27m., '82) A documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. **51**

I'M DANCING AS FAST AS I CAN—(1hr. 50m., '82) A misbegotten Jill Clayburgh stars as a Valium-addicted media executive in this modern variant of a Susan Hayward suffering-and-redemption epic. At first we seem to be watching a drama about nervous but reasonably sane New Yorkers—Clayburgh and her jittery boyfriend Nicol Williamson, a lawyer devoted to the poor. But then Clayburgh goes cold turkey and the movie lurches into horror-film luridness. Clayburgh has a frothing-at-the-mouth fit, and the boyfriend turns into a screaming lunatic who makes her his prisoner, beating her up, strapping her to a chair. We seem to be watching *An Unmarried Woman Meets the Wolfman.* In the final section, our poor bruised heroine is saved, learning the road to self-reliance from two strong women. The movie mixes nerve-jangling psychodrama with feminist rage, squalor and degradation with sour accusations, and it never finds the right tone. Freely adapted from Barbara Gordon's autobiographical book by David Rabe; directed by Jack Hofsiss. If only the movie had been a comedy by Nichols and May it might have worked. R. **50, 74**

LOVE AND LIES—(1hr. 26m., '82) In Russian, Eng. subtitles. Two teenagers in contemporary Russia fall in love despite the protests of their parents. With Tanya Akaiuta and Nikita Mikhailovsky. Dir. Ilya Frez. **92**

MAKING LOVE—(1hr. 53m., '82) A worthless, blandly "serious" drama about a thirtyish married doctor (Michael Ontkean), who comes out of the closet after many years of repression and falls in love with a young writer (Harry Hamlin, giving an amusing performance). The material is so earnestly conceived that it never becomes the least bit exciting: After all those years of repression, for instance, the doctor doesn't experience great fear or great joy when he becomes gay. Instead he looks for a serious lover—a replacement for his wife (Kate Jackson)—and the movie descends into a soap opera of good intentions, in which the characters all wind up doing what is best for them and everyone is terribly understanding of everyone else. All the possibilities of drama have been drained out in an excess of good will. Written by Barry Sandler. Dir. Arthur Hiller. R. **6, 32, 54, 93, 97, 104, 208, 211, 447, 449, 453, 506, 513, 516, 542, 547, 609, 638, 644, 645, 668, 705, 714, 800, 811, 817, 842, 869, 885**

MEADOW, THE—(1hr. 55m., '82) In Italian, Eng. subtitles. The contemporary story of a romantic triangle in rural Italy. With Isabella Rossellini, Michele Placido and Saverio Marconi. Dir. Paolo and Vittorio Paviani. **90**

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. An actor in Nazi Germany makes painful compromises in order to become the head of the national theater company. With Klaus Maria Brandauer. Dir. Istvan Szabo. **62**

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. **16, 24, 41, 71, 83, 93, 102, 109, 112, 113, 202, 207, 210, 223, 236, 302, 405, 413, 419, 429, 447, 512, 519, 533, 537, 539, 561, 568, 603, 621, 633, 636, 642, 651, 653, 663, 667, 702, 704, 708, 709, 713, 718, 742, 774, 779, 789, 797, 806, 807, 828, 852, 857, 862, 864, 871**

MODERN PROBLEMS—(1hr. 32m., '81) The comic plight of an air traffic controller with telekinetic powers. With Chevy Chase, Patti D'Arbanville, Dabney Coleman and Mary Kay Place. Dir. Ken Shapiro. PG. **235, 502, 526, 550, 654**

MONTENEGRO—(1hr. 37m., '81) A drearily whimsical erotic tale about a pampered American lady (Susan Anspach), going crazy from too much money and not enough sex, who leaves her stolid Swedish-businessman-husband (Erland Josephson), and finds fulfillment among the coarse Yugoslavian émigrés who live and work in sexy squalor in a Stockholm distillery. The director, Dusan Makaveyev, has been making variations on this liberation theme his entire life. Everything in the movie feels stale, arbitrary, unconvincing. **657**

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

NEIL SIMON'S I OUGHT TO BE IN PICTURES—(1hr. 48m., '82) The 19 year-old daughter of a Hollywood has-been writer moves in with her father after many years apart. With Walter Matthau, Ann-Margret and Dinah Manoff. Dir. Herbert Ross. PG. **54, 109, 212, 220, 231, 303, 405, 409, 512, 517, 541, 553, 558, 559, 623, 631, 634, 702, 706, 707, 709, 714, 717, 744, 749, 775, 782, 793, 829, 841, 868, 875, 879**

NIGHT CROSSING—(1hr. 46m., '82) The dramatization of a true story about two young couples trying to escape from East Germany in 1979. With John Hurt, Jane Alexander, Beau Bridges and Doug McKeon. Dir. Delbert Mann. PG. **208, 413, 860**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite,* arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **16, 32, 62, 94, 109, 207, 220, 307, 405, 413, 414, 418, 512, 523, 528, 533, 568, 571, 601, 621, 623, 635, 648, 662, 700, 704, 708, 717, 718, 732, 745, 752, 774, 778, 779, 781, 793, 804, 819, 821, 846, 857, 862, 864, 873**

ONE FROM THE HEART—(1hr. 41m., '82) Trying for better-glamour-through-technology, Francis Ford Coppola has left out the heart and left us with glitz. A gossamer-thin story about two lovers who have a spat, change partners, and make it up the next day is drowned in flaky, candy-colored special effects that look curiously old-fashioned—theatrical scrims blown up to screen size. The actors—Frederic Forrest, Teri Garr, Raul Julia and Nastassia Kinski—do the best they can with vapid material that self-consciously recalls old-musical clichés but drains them of their energy. With Lainie Kazan and Harry Dean Stanton. R. **44**

ONLY WHEN I LAUGH—(2hrs., '81) Marsha Mason tries her hand at a big serious role—an alcoholic actress who returns from a dry-out clinic to her New York apartment and tries to live with her teenage daughter (Kristy McNichol). Mason, the most reassuring of stars, plays the actress as a nice woman who suffers an occasional spasm of selfishness and ill temper. She may *be* an actress, but she can't really *play* one—at least not an interesting one. With braying James Coco as the self-pitying homosexual failed-actor Jimmy, and Joan Hackett as the pathetic, silver-lamé narcissist Toby who "majored in beautiful" at Michigan. A little bit of each of them goes a long way. Directed by Glenn Jordan. R. **97, 416, 530**

PARASITE—(1hr. 25m., '82) In the future, evil government forces plan genocide. In 3-D. Dir. Charles Band. R. **33, 70, 100, 114, 116, 200, 210, 237, 403, 409, 419, 426, 439, 518, 529, 531, 541, 553, 556, 568, 600, 607, 628, 651, 664, 714, 728, 772, 777, 784, 788, 805, 812, 841, 846, 853, 862, 869**

★ **PASSIONE D'AMORE**—(1hr. 57m., '82) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau) who regularly visits the bedroom of a beautiful married woman (Laura Antonelli) is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of the infatuated love of a powerfully ugly woman, Fosca (Valerie d'Obici), his commander's cousin. Fosca, with her protruding teeth and sunken vampire's eyes, pursues the ripely handsome young man with flattery, declarations, threats, blackmail. At first sickened by her demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of health mastered by illness, body overwhelmed by spirit, beauty captured by ugliness. Directed with great assurance by Ettore Scola. **89**

★ **PERSONAL BEST**—(2hrs. 4m., '82) A woman training for the 1980 Olympics squad (Patrice Donnelly) seduces a young rival (Mariel Hemingway), and the macho coach (Scott Glenn) who loves them both tries exasperatedly to get them to compete against each other. Robert Towne's first film as director is tender and gently amused. He doesn't sensationalize the lesbian affair—his attitude is that of the coach, bewildered but respectful. Towne must love the long-legged, small-breasted bodies of women athletes, because he sends the camera up and down thighs and across flat stomachs, and includes a comical nude lounging-in-the-steamroom episode that looks like the Roman senators at their bath. A minor but sweet-tempered movie with some marvelous sports footage. R. **14, 32, 57, 93, 405, 419, 512, 522, 629, 702, 727, 776, 782, 829, 872**

PORKY'S—(1hr. 39m., '82) A sex comedy of Florida high school students. With Kaki Hunter, Art Hindle, Susan Clark and Alex Karras. Dir. Bob Clark. R. **24, 30, 58, 80, 100, 203, 212, 234, 302, 409, 417, 423, 424, 429, 518, 528, 537, 541, 558, 568, 602, 617, 623, 627, 633, 647, 708, 714, 719, 727, 745, 751, 773, 775, 783, 784, 789, 804, 829, 854, 875**

★ **PRINCE OF THE CITY**—(2hrs. 47m., '81) The culminating work of Sidney Lumet's career. It's the early 1970's, and Danny Ciello (Treat Williams), a member of New York's narcotics squad, agrees to offer evidence about the corruption in his unit. Wired for sound, he ventures among crooked cops, lawyers, and bailbondsmen, taunting them recklessly with their fears that he might be setting them up. Later, the prosecutors he's working for force him to rat against his buddies, and he flails about in misery. Part of the reason he's so tormented is that he's far from clean himself. As Danny, Treat Williams gives a hyped-up, intensely physical performance, playing tricks with his voice and body. He can be actorish and even a bit hysterical, but he has quietly moving moments too. With the exception of Bob Balaban, miscast as a ruthless fed, the rest of the cast is superlative, and Lumet's direction, though crude and repetitive, produces one emotional high after another. Written by Lumet and Jay Presson Allen, from the book by Robert Daley. R. **11, 47**

★ **QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. **24, 72, 88, 234, 531, 568, 729, 790, 793, 875**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. **38, 60, 101, 436, 438, 447, 513, 532, 534, 535, 573, 612, 613, 730, 800, 830**

★ **RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravangaza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientists's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. **38, 114, 202, 206, 300, 406, 413, 436, 442, 541, 542, 616, 643, 701, 708, 716, 749, 754, 858, 870, 878**

★ **REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **35, 60, 233, 416, 507, 513, 516, 530, 532, 535, 549, 623, 636, 658, 705, 711, 756, 787, 810, 811, 830, 849, 863, 878, 882**

RICHARD PRYOR LIVE ON THE SUNSET STRIP—(1hr. 28m., '82) Reviewed in this issue. R. **21, 31, 72, 80, 100, 104, 105, 109, 116, 122, 206, 226, 234, 236, 237, 303, 403, 404, 408, 409, 411, 444, 448, 508, 521, 522, 531, 541, 544, 551, 559, 568, 574, 602, 617, 622, 633, 648, 663, 664, 706, 709, 712, 719, 732, 744, 772, 773, 777, 785, 788, 803, 805, 807, 822, 825, 854, 862, 870, 875, 879**

★ **SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. **6, 76, 93, 207, 224, 419, 423, 447, 501, 512, 533, 537, 549, 551, 605, 623, 658, 707, 729, 755, 787, 810, 813, 819, 867**

TAPS—(2hrs. 10m., '81) George C. Scott as the head of a military school, a man obsessed with honor; Tim Hutton as the cadet major—the chief boy—who learns Scott's lessons all too well. When the trustees of the school decide to close the place down, the boys, under Hutton's command, barricade themselves in, armed with machine-guns. Up to this point the movie seems like a fascist daydream. But then, when one of the boys is killed, the movie begins to "criticize" Scott's code of honor; no doubt the filmmakers think they've said something profound about the limits of the military mind. This schizoid movie has the solemnity of the truly demented—there isn't a joke, a hint of irony or playfulness, anywhere. Written by Darryl Ponicsan and Robert Kamen, from a novel by Devery Freeman. Dir. Harold Becker. PG. **235, 442, 502, 526, 550, 645, 654, 724**

★**THREE BROTHERS**—(1hr. 53m., '82) In Italian, Eng. subtitles. A masterpiece from Francesco Rosi, one of Italy's great directors. In the country near the Adriatic, a very old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret) about to try a terrorist for murder; a Turin factory worker (Michele Placido) involved in labor violence; a saintly teacher (Vittorio Mezzogiorno) of delinquent boys. The three men, reunited in their boyhood home, debate and dream their way through the night. The old man is rooted, tradition-bound, complete; but the three sons have reaped the whirlwind, and out of this contrast Rosi has constructed a wrenchingly emotional meditation on the future of Italy. The movie, filled with sun-drenched landscapes and deeply harmonious images, is extremely beautiful, but Rosi is no pastoral nostalgist: He knows the decisive life of Italy lies in the cities, in the exhausting struggles for justice and order. The countryside offers a refuge, not an escape—the men never escape their dreams or their desires. A great film: The imagery reaches to the roots of life. **46, 90**

TICKET TO HEAVEN—(1hr. 47m., '81) A young man from Toronto (Nick Mancuso) falls into the hands of religious cultists (based on the Moonies) and becomes a zombie. The scenes at an indoctrination farm in the California woods are frightening and funny, but the rest of the movie is limp and underdone, like a TV production. Dir. Ralph Thomas. PG. **786**

TRAGEDY OF A RIDICULOUS MAN—(2hrs., '82) In Italian, Eng. subtitles. Bernardo Bertolucci's new film is barely on the screen. It's about a factory owner, Ugo Tognazzi, whose son has been kidnapped by political terrorists. Well, it's *sort* of about that. Most of the time Tognazzi wanders about in a daze murmuring to himself that he adores this son who doesn't love him while everyone else—his wife (Anouk Aimee), his son's girlfriend, (Laura Morante), who may or may not be one of the terrorists, and a worker-priest (Victor Cavallo)—ridicule and humiliate him or just stand around enigmatically. The movie has no tension or suspense—Bertolucci is just dithering. Everything in it feels arbitrary, unfelt, meaningless. PG. **90**

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. **45**

WASN'T THAT A TIME!—(1hr. 18m., '82) A documentary about the Weavers, a musical group led by Pete Seeger, blacklisted during the McCarthy era and reunited in 1980 at Carnegie Hall. Dir. Jim Brown. **61**

WEEK'S VACATION, A—(1hr. 42m., '82) In French, Eng. subtitles. A young teacher reconsiders her personal and professional relationships. With Nathalie Baye and Philippe Noiret. Dir. Bertrand Tavernier. **56**

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet,. dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. **76, 97**

Revivals

ALTERED STATES—(1hr. 43m., '80) Feverish, extravagant, deeply absurd, but also a great deal of fun. William Hurt plays the strapping young Ph.D., Eddie Jessup, a pioneer in psychic research. This hip Dr. Frankenstein, who turns himself into a monster, trips out in isolation tanks and takes part in sacred Indian drug rituals in Mexico. Drug-induced visions come crashing in on him—an assaultive mixture of religious, erotic, and animal imagery. Paddy Chayefsky, who wrote the screenplay, and Ken Russell, who directed, are two preposterous blowhards whose peculiar talents (verbal and visual hyperbole) are oddly suited. With Blair Brown as Hurt's wife. **95, 97**

APPLE GAME, THE—(1hr. 30m., '80) In Czech; Eng. titles. A droll, lightweight sex satire about a womanizing obstetrician who finally meets his match in a young nurse. With Jiri Menzel. Dir. Vera Chytilová. **4**

AUTUMN SONATA—(1hr. 37m., '78) In Swedish, Eng. subtitles. In Ingmar Bergman's film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Liv Ullmann is her 35-ish daughter who is convinced that her mother's neglect of her as a child has ruined her life. She takes revenge in guilt-provoking accusations that are loathsome, fascinating, and ultimately baffling. A bold, textured, tirade-film in which Bergman seems lost in resentment and guilt that he hasn't quite comprehended or worked out. **91**

BARBARELLA—(1hr. 38m., '68) A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the year 40,000. John Philip Law is a handsome, sturdy bird-man. Dir. Roger Vadim. **13**

CAMILLE—(1hr. 25m., '36) The utterly bewildering title for *The Lady of the Camellias,* starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard MGM script and supporting players. Dir. George Cukor. **10**

CITY LIGHTS—(1hr., 21m., '31) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. **4**

CONFIDENCE—(1hr. 57m., '79) In Hungarian, Eng. subtitles. In wartime Hungary, a man and woman are forced to live together, posing as husband and wife (each, in fact, is married), in order to avoid arrest by the Nazi occupiers. Most of this film, written and directed by István Szabó, takes place in one room, and after awhile the claustrophobic atmosphere as well as the morose moodiness of the material gets to you. The man and the woman become lovers, fall out, are reconciled, turn jealous of each other—the point is they would never have loved each other were it not for this enforced isolation. **2**

DOG DAY AFTERNOON—(2hrs. 9m., '75) Based on real events, this is the first comic, then deadly serious story of a Brooklyn bank robbery by two oddball characters who become more and more bizarre. The mixture of comedy and tragedy does not come off entirely, but Al Pacino is electrifying. With John Cazale, James Broderick and Charles Durning. Dir. Sidney Lumet. **47**

8 1/2—(2hrs. 20m., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director —an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimee and Claudia Cardinale. **4**

FROM HERE TO ETERNITY—(2hrs., '53) Brilliant, gripping Oscar-winning drama of life in the Army barracks in Honolulu, pre-Pearl Harbor. Best scene: Burt and Deb go to the beach. With Burt Lancaster, Montgomery Clift, Deborah Kerr and Frank Sinatra. Dir. Fred Zinnemann. **39**

GET OUT YOUR HANDKERCHIEFS—(1hr. 40m., '78) In French, Eng. subtitles. Bertrand Blier's exhilirating high comedy about a distraught young husband (Gérard Depardieu), whose heartbreakingly beautiful and delicate wife (Carol Laure) has gone into a mysterious funk. He picks up a Mozart-loving teacher in a Paris restaurant and encourages him to go to bed with Carol. But her depression doesn't lift until she meets a thirteen-year-old boy—a genius, a scoundrel, an actual Mozart—who understands exactly what she wants. A most courageous and enjoyable film. With Partick Dewaere. **7**

GIZMO!—(1hr. 19m., '80) A hilarious documentary about would-be-genius inventors and their follies. Dir. Howard Smith. **7**

GRACIE ALLEN MURDER CASE, THE—(1hr. 15m., '39) Miss Allen is in top form here, even better than in her later TV series. A Philo Vance film for Gracie fans—others might not love it. With Warren Williams, Kent Taylor, and Ellen Drew. Dir. Alfred E. Green. **10**

HIROSHIMA, MON AMOUR—(1hr. 28m., '60) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eija Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. **95**

KNIFE IN THE HEAD—(1hr. 48m., '80) In German, Eng. subtitles. Another parable of social despair from West Germany. A man trying to protect his wife during a police raid on terrorist headquarters takes a bullet in the head; his memory in disarray, he struggles for months to recover his identity. His condition is clearly intended as a metaphor for post-Nazi Germany. As the hero, Bruno Ganz gives a moving and, at times, startlingly funny performance. Dir. Reinhard Hauff. **2**

LAWRENCE OF ARABIA—(3hrs. 45m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes "El Arens," English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. **13**

LIFEBOAT—(1hr. 37m., '44) A drama that takes place entirely on a lifeboat, written by William Steinbeck and directed by Alfred Hitchcock. Unsurprisingly, it gets a little claustrophobic, but the performances, especially Tallulah Bankhead's, are marvelous. Best scene: Hitchcock's cameo appearance. With William Bendix, Henry Hull and John Hodiak. **95**

MON ONCLE D'AMÉRIQUE—(2hrs. 3m., '80) In French, Eng subtitles. Alain Resnais (*Last Year at Marienbad*) has come up with a new narrative form. As Henri Laborit, the biologist and student of human aggression, describes the instinctual nature of human conduct, we see the intertwined lives of three complex adults whose behavior illustrates Laborit's principles. Yet there's nothing cut-and-dried about the movie—the three stories are passionately written, directed, and acted. With Gérard Depardieu, Nicole Garcia and Roger-Pierre. **95**

MONSIEUR VERDOUX—(2hrs. 10m., '47) Charlie Chaplin's brilliantly ironic tale of a depression-era Bluebeard, one of the great films, indeed a quarter-century ahead of its time, offers sheer brilliance of performance and direction, and a simplicity that shines in all its latter-day naiveté. With Chaplin and Martha Raye. **4**

NIGHT OF THE HUNTER, THE—(1hr. 25m., '55) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. **39**

OCTOBER—(1928) Sergei Eisenstein's (silent) historical re-creation of the turning point of the Russian Revolution, covering the European war, the Kerensky regime, and the final ten days. One of the most outstanding films ever made. **10, 47**

SABOTAGE—(1hr. 16m., '37) Vintage early Hitchcock, based on Conrad's "The Secret Agent." With Sylvia Sidney and Oscar Homolka. **95**

STAR IS BORN (1954), A—(3hrs.) This second of three versions (so far) of the story of a Hollywood starlet on the rise with an actor-husband on the way down is a long, lavish drama carried along by the excellent acting of Judy Garland and James Mason and by some smashing musical numbers. Dir. George Cukor. **91**

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. **10**

39 STEPS (1935), THE—(1hr. 20m.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's 1915 novel. A witty, wry, romantic, exquisitely paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. **13**

Z—(2hrs. 8m., '69) In French, Eng. subtitles. A political thriller, based on conditions in Greece leading to the seizure of power by a military junta. A left-wing deputy is assassinated, and an investigator doggedly tracks the plot to high places. With Yves Montand, Irene Papas and Jean-Louis Trintignant. Dir. Costa-Gavras. **97, 529**

ZARDOZ—(1hr. 45m., '74) A science-fiction fantasy set in the year 2293. This elaborate production tells about a man taught to kill who stows away in a god-like stone head and is transported to an isolated commune. A nice try, but basically for kids. With Sean Connery. Dir. John Boorman. **13**

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

CHGT **Chargit. Telephone** charge to major credit cards.

New York City:	(212) 944-9300
New Jersey:	(201) 332-6360
Long Island:	(516) 354-2727
Westchester:	(914) 423-2030
Connecticut:	(203) 622-1970

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● Running more than a year.
● ● Running more than two years.

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Broadway

Previews and Openings

Monday, March 22

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, concerning a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed by Michael Lindsay-Hogg. Previews now prior to a 3/30 opening. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

Friday, March 26

IS THERE LIFE AFTER HIGH SCHOOL?—A new musical by Jeffrey Kindley and Craig Carnelia, suggested by Ralph Keyes's novel; directed by Melvin Bernhardt. Musical focuses on the love-hate relationship most adults have with memories of high school. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $22.50-$30. Previews now prior to a 4/15 opening. Preview prices $5-$15. **Barrymore Theater,** 243 W. 47th (246-0390). All major credit cards.

SOLOMON'S CHILD—Anthony Zerbe and John McMartin in Tom Dulack's suspense drama dealing with the anguish and anger of parents of a youth who has returned from a religious cult, and their attempts at deprogramming him; directed by John Tillinger. Previews start 3/26 prior to a 4/8 opening. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $17.50-$22.50; Fri. & Sat. at 8, $20-$25. Preview prices $10-$15. **Little Theater,** 240 W. 44th (944-9450). Major credit cards.

Now Playing

AMADEUS—John Wood, John Pankow, and Michele Farr in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$30; Fri. & Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$25. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Carlyn Glynn as the proprietress. Mon.-Thurs. at 8, Sat. at 2, $19-$25; Fri. at 8, $20-$27; Sat. at 8, $22-$29; Wed. at 2, $16.50-$21. **46th St. Theater,** 226 W. 46th (246-0246). 2 hrs., 40 mins. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and James Stephen star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50. Fri. & Sat. at 8, $22-$30. Wed. at 2, $17.50-$22.50. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN—Sandy Dennis, Cher, and Karen Black star in a play by Ed Graczyk, set in a small town in Texas in the mid 50s, which tells what happens there when a major film begins on-location shooting; directed by Robert Altman. With Sudie Bond, Kathy Bates, Marta Heflin, and Mark Patton. Mon.-Thurs. at 8, Sat. at 2, & Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $18-$25. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 15 min. All major credit cards.

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. All major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50; thru 5/1. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. All major credit cards.

EMINENT DOMAIN—Percy Granger's play about the crisis in the life of a mid-western English professor and his artist wife; directed by Paul Austin. Starring Philip Bosco and Betty Miller. Tues.-Fri. at 8, Wed. & Sat. at 2, $18; Sat. at 8, $21. Previewing now prior to a 3/28 opening. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs. All major credit cards.

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Loni Ackerman replaces Altay as of 4/5; Anthony Crivello replaces Stein as Che Guevara the same day. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown rock musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3, $20.50 - $30; Fri. & Sat. at 8, $23.50 - $35; **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

LITTLE JOHNNY JONES—Donny Osmond stars in a revival of the 1904 George M. Cohan musical about an American jockey who goes to London in 1903 to ride in the English Derby; directed by Gerald Gutierrez. With Maureen Brennan, Peter Van Norden, Jane Galloway, Ernie Sabella, Anna McNeely, Jack Bittner, and Tom Rolfing. Wed. at 2 & 8, Thurs. at 8, $20-$25; Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 6:30; $25-$30. **Alvin,** 250 W. 52nd (757-8646). 2 hrs., 20 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Diane Wiest and Aideen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $13.50-$27.50; Fri. & Sat. at 8, $15-$30; thru 4/18. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Gary Sandy, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A musical, just moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903). 2 hrs. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $19-$22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $21-$24. **Century,** 235 W. 46th (354-6644). 2 hrs., 10 min.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards.

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Fri. at 8, Sat. at 7 & 10; (Sun. 3/28 at 2:30) $24; thru 4/3. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

THE BROTHERS—by Kathleen Collins's play about a black family as seen through the eyes of six women relatives. Wed. at 5:30; Thurs. at 8:30; Fri. & Sat. at 6 & 9:30; Sun. at 5; $7; from 3/31; directed by Billie Allen. **American Place Theater,** 111 W. 46th (869-9350).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50; from 3/23. **Roundabout Stage Two,** 307 West 26th (242-7800).

THE CARETAKER—Revival of Harold Pinter's play, starring F. Murray Abraham, Anthony Heald, and Daniel Gerroll; directed by Anthony Page. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2; $14.50-$16.50. **Stage One,** Roundabout, 333 W. 23rd (242-7800).

CATHOLIC SCHOOL GIRLS—a new play by Casey Kurtti. Tue.-Thur. at 8, $15; Fri. & Sat. at 7 & 10, Sun. at 3 & 7:30, $16.50; previews now prior to a 3/24 opening at 6:45; all preview tickets $7.50. **Douglas Fairbanks,** 432 West 42nd (239-4324).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

COLORED PEOPLE'S TIME—Negro Ensemble Company's new play by Leslie Lee; directed by Horacena Taylor; with L. Scott Caldwell, Charles Weldon, Chuck Patterson, Jackee Harry, Chuck Cooper, Robert Gossett. **Cherry Lane,** 38 Commerce St. (989-2020).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $9.95-$16.95. **Lambs Theater,** 130 W. 44th (997-1780).

THE DEATH OF A MINER—Paula Cizmar's play about the life and death of a woman coal miner. Tues., Wed., Fri. & Sat. at 7:30; Thurs. at 6:30; Wed. & Sat. at 2; Sun. at 3; from 3/30. **American Place Theater,** 111 W. 46th (869-9350).

DOUBLE BILL—Joel Homer's *What People Do When They're All Alone* and *Scenes Dedicated to My Brother;* directed by Maggie Harrer. Thurs., Fri., Sat. & Mon. at 8, Sat. at 5, Sun. at 3 & 7; $8-$12. **South St. Theater,** 424 W. 42nd (279-4200).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7:30. **Westside Arts,** 407 W. 43rd (541-8394).

I TAKE THESE WOMEN—J. J. Coyle's comedy about a judge, his wife, and his mistress, living under one roof. Wed.-Sat. at 8, Sun. at 3; $6. **Theater,** 440 W. 42nd St. (279-42000).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

MAYBE I'M DOING IT WRONG—A musical entertainment featuring the music and lyrics of songwriter/satirist Randy Newman, conceived and directed by Joan Micklin Silver; featuring Mark Linn-Baker, Patti Perkins, Larry Riley, and Deborah Rush. Tues.-Thurs. at 8; Fri. & Sat. at 7 & 10, Sun. at 3; $11.95-$17.95. **Astor Place Theater,** 434 Lafayette St. (254-4370).

ONE-MAN BAND—James Lecesne's play about a man, his runaway wife, and his journey to find her; directed by Marc Elliot. Sun.-Tues. at 8, Sat. at 3; $7. **Theater,** 440 W. 42nd St. (279-4200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

SISTER MARY EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts Theater,** 407 W. 43rd (541-8394).

TOMFOOLERY—A musical intravanganza (which is the opposite of an extravaganza) with music and lyrics by Tom Lehrer, directed by Gary Pearle and Mary Kyte, adapted by Cameron Mackintosh and Robin Ray, starring Donald Corren, MacIntyre Dixon, Joy Franz, and Jonathan Hadary. $14.95-$18.95; thru 3/28. **Top of the Gate,** Bleecker St. & Thompson (473-7270).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

THE UNSEEN HAND—Sam Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$14. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

Theater Companies

ACADEMY ARTS—Bertolt Brecht's *The Private Life of the Master Race,* directed by Gary Majchrzak. Fri.-Sat. at 7:30; $6; thru 3/27. At 9:30 p.m., 3/26, 27, Tom Stoppard's *The Real Inspector Hound.* $4. **Eastside Center,** 931 First Ave. (486-1431).

AMERICAN JEWISH THEATER—Carol Teitel and Lloyd Battista star in Nathan Teitel's *The Keymaker,* story of a Jewish emigrant torn between visions of greatness and acceptance of the hardships of everyday life; directed by Stanley Brechner. Wed., Thurs., & Sat. at 8, Sun. at 3 & 7; thru 4/11. **92nd St. Y, at Lexington Ave. (427-4410).**

APPLE CORPS THEATER—Six plays of the sea by Eugene O'Neill—*The Long Voyage Home, Bound East for Cardiff, In the Zone, Ile, Where the Cross Is Made, The Rope;* all directed by Skip Corris. To be performed in repertory (call for specifics). Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 5/2. **Theater,** 601 W. 51st (664-0027).

CHICAGO CITY LIMITS—*Blizzard of '81,* comedy of songs and scenes, half set, and half created from suggestions called out by audience members. Wed. & Thurs. at 8; Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Joe Pintauro's *Snow Orchid* concerns the emotional adjustment of an Italian family following the father's attempted suicide. With Peter Boyle and Olympia Dukakis; directed by Tony Giordano. Call for specifics; $15. **Circle Rep,** 99 Seventh Ave. South (924-7100); thru 4/4, Shakespeare's *Richard II,* starring William Hurt and Lindsay Crouse, plus John Bishop's comedy, *The Great Grandson of Jedediah Kohler,* in repertory at the **Entermedia,** 189 Second Ave. (475-4191).

CSC REPERTORY—*King Lear* in repertory with *Peer Gynt I* and *Peer Gynt II,* directed by Christopher Martin. Tues. thru Sun.; $10-$12 (phone for specifics). **CSC,** 136 E. 13th (677-4210).

EQUITY LIBRARY THEATER—*Nymph Errant,* the 1933 musical with music and lyrics by Cole Porter, book by Romney Brent; directed by Clint Atkinson; thru 4/4. **Theater,** 310 Riverside Drive (663-2028).

GARRET STUDIO—Strindberg's *The Pelican,* with Helen-Jean Arthur, Florence Anglin, Karla Barker, and Robin Thomas; directed by Rosemary Hay. Thurs.-Sat. at 8:30; Sun. at 3:30; $6. **Theater,** 133 Second Ave. (242-3900).

JEAN COCTEAU REPERTORY—Tennessee Williams's *Something Cloudy, Something Clear,* a memory play set in the summer of 1940 on a beach near Provincetown. Also *The Golem,* by H. Leivick, and Cyrill Tourneuy's *The Revengers' Tragedy.* Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

KOZO—Bertholt Brecht's *Baal,* adapted by Peter Mellencamp; directed by James Simpson; with Zach Grenier, Eve Gordon, Steve Hoffendahl, and Gary Morabito. Brecht's tale, written at the age of 20, of a drunken and lecherous poet. Wed.-Sun. at 8; $6; from 3/25. **KOZO,** 149 Essex St. (260-8603).

MANHATTAN PUNCH LINE—Horton Foote's new comic drama, *The Roads to Home.* Mon., Thurs.-Sat. at 8; Sun at 3; 3/25-4/12; $6; **Theater,** 260 West 41st (921-1455).

MANHATTAN THEATER CLUB—Sybille Pearson's *Sally and Marsha,* a comedy starring Christine Baranski and Bernadette Peters as two girls who cope with loneliness in the Big Apple; directed by Lynne Meadow. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$18; thru 3/28, at Downstage. *Livin' Dolls,* a musical by Marc Shaiman and Scott Wittman; directed by Richard Maltby, Jr. Inspired by the beach blanket movies of the '60s cast includes Lisa Embs, Linda Hart, Zora Rasmussen, James Rich and others. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$16; thru 4/11. Upstage. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14; thru 4/11. **Theater Four,** 424 W. 55th (246-8545).

N.Y. ART THEATER—Arnold Weinstein's *The Party,* a comedy with songs, set in an apartment in the 1950s. Wed.-Sat. at 8; thru 3/27. **N.Y. Art,** 116 E. 14th (228-1470).

OPEN SPACE THEATER—Ted Whitehead's *The Sea Anchor,* about five people traveling from Liverpool to Dublin Bay for "a dirty weekend (?)", directed by Alex Dimitriev, featuring Caroline Lagerfelt and Peter Rogin. Thurs.-Sat. at 8:30, Sun. at 3:30; $6. **Garret Studio,** 133 Second Ave. (242-3900).

PAN ASIAN REPERTORY—Two new plays on the Japanese internment camp experience. *Behind Enemy Lines,* 3/24-4/4; *Station J,* 4/7-4/18. Tues.-Sat. at 7:30; Sun. at 2; $6, $8, $10; **Theater,** 120 West 28th (255-7293).

PHOENIX THEATRE—David Blomquist's *Weekends Like Other People,* starring Rose Gregorio and Kenneth McMillan, is an account of a blue-collar couple trying to come to terms with their own aspirations and dreams. Thru 3/28 (call theater for specifics). **Marymount Manhattan Theatre,** 221 E. 71st (730-0794).

PLAYWRIGHTS HORIZONS—A.R. Gurney's *The Dining Room,* a stimulating and delightful play, starring Ann McDonough and John Shea. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. $16. Main Stage. At the other half of this theater, Sarah Kernochan's musical, *Sleeparound Town,* which explores night fantasies, phobias, and passions of children as they pass into adolescence. Cast of five between the ages of 11 and 14; directed by Thomas Hulce. **Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* Carballido's *Te Juro Juana Que Tengo Ganas* in Spanish, in repertory thru March; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder, Gaslight* and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Robert Montgomery's *Subject to Fits,* a black comedy based on Dostoevsky's *The Idiot,* directed by Barry Koron. Thurs. & Fri. at 8, Sat. at 7 & 10:30, Sun. at 4; thru 4/4. **Soho,** 19 Mercer St. (925-2588).

13TH ST. THEATER—Israel Horovitz's *Line* and *Indian Wants the Bronx.* Gilbert & Sullivan's *Patience.* T. Gottlieb's *Brother Theodore.* Ren Draya's *The Mothers.* Shakespeare's *Taming of the Shrew. Instant Dylan,* with Jack Ramey. In repertory. **Theater,** 30 W. 13th (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead and avoid disappointment

BASIC BEHAVIOR—A satirical musical play exploring stereotypes in American life, performed by Jim Neu, John Nesci, and S. Dunn. $5; from 3/18. **Westbeth Theater,** 151 Bank St. (691-2272).

BEFORE CAESAR—Terry Talley's play about Cicero, the father of a family threatened by Julius Caesar, in a historical drama of the end of the republic. Thurs.-Sat. at 8, Sun. at 7; $5; thru 4/11. **New York Theater Ensemble,** 62 E. 4th St. (447-4120).

CONSPIRACY IN CHICAGO—Robert J. Landy's play, directed by Steven Hart. 3/25, 26, 27, at 8; $5. **University Theater,** 35 W. 4th St. (598-3067).

THE CONTRACT—Nathan Ross Freeman's allegorical drama dealing with a young minister who is faced with a test of his faith when he is confronted by an Angel; with Phyllis Stickney, Noble Lee Lester, and Timothy Simonson; directed by Wyatt Paul Davis. Thurs.-Sat. at 8, Sun. at 3; thru 4/11. **FSWW Loft Theater,** 317 W. 125th St. (662-8463).

CURSE OF THE ZOMBIE—Comedy of evil, written and directed by Doug Giebel, about a scientist in search of eternal life. Fri. & Sat. at 8, Sun. at 2; $4; thru 3/28. **West End Theater,** 302 W. 91st (246-3873).

DOUBLE BILL—Sam Shepard's *Geography of a Horse Dreamer* and *Cowboys #2;* directed by Dan Tedlie. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 4/4. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

DOUBLE DUTCH—Marilyn Seven's drama deals with the plight on a Japanese-American family in the tense days following Pearl Harbor. With Judy Canon Ott, Peter Yoshida, and Gerri Igarashi. Thurs.-Sun. at 8, Sun. at 2; $6; thru 3/28. **Alvina Krause Theater,** 306 W. 38th (564-3293).

THE DRY MARTINI—Brooke Breslow's comedy explores some of the more crucial issues of the postwar generation. Wed.-Sat. at 8; $6; thru 3/27. **ATA Theater,** 314 W. 54th (674-0557).

DUSA, FISH, STAS & VI—Pam Gems's play about four Englishwomen struggling with marriage, sex, and politics; directed by Bob Hall. Sat.-Wed. at 8; thru 3/30. **Doug Fairbanks Studio,** 432 W. 42nd (982-3445).

EGGPLANTS ARE FOR EATING—A new romantic comedy by Antoni Jaworski. Thurs.-Sat. at 8; Sun. at 3; thru 4/11; $4. **Troupe Theatre,** 335 West 39th (244-9699).

FASHION—A musical comedy, by Anna Cora Mowatt, devised by Curtis Canfield, directed by Rose Lynch. Fri. & Sat. at 7:30, Sun. at 4; $5. **Nameless Theater,** 125 W. 22nd (242-9768).

FREEDOM AIN'T NO BOWL OF CHERRIES—Political musical comedy by Joan Harvey and John Amato, aiming a severe blow at the current war policy of the U.S.A. Thurs.-Sat. at 8; $4; by 4th Wall Repertory, **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

HOMEBOYS—John Lordan's play about the chemical "agent orange" and how it tests the reactions of a Vietnam veteran and his friends; with Billy Padgett and Judy Rice. Mon.-Thurs. at 7:30; $4; thru 4/16. Tues.-Fri. at 7:30. **Westside Mainstage,** 424 W. 49th (869-3530).

LADY WINDERMERE'S FAN—Oscar Wilde's play, directed by Andres Castro. Thurs.-Sat. at 8; $5; thru 3/27. **West Side Repertory Theater,** 252 W. 81st (666-3521).

THE LAST OF THE THE KNUCKLEMEN—John Powers's comedy/drama, set in Australia's out-back, exploring the conflicts between men stranded in a mining camp; directed by Peter Masterson. Wed.-Sat. at 8; $5; thru 3/28. **American Theater,** 314 W. 54th (581-3044).

LEAD US NOT INTO PENN STATION, BUT DELIVER US FROM EVIL—Character study of two bag ladies formerly in vaudeville and burlesque, who never lose hope for the future. Thurs.-Sat. at 8, Sun. at 3; $4; thru 3/28. **Nameless Theater,** 125 W. 22nd (939-9255).

LOLA—Musical by Claire Richardson and Kenward Elmslie based on the life of the 19th century personality Lola Montes (played by three ladies—Jane White, Gretchen ALbrecht, and Leigh Beery). Tues., Wed., Fri. & Sat. at 8; Sat. & Sun. at 3; 3/23-4/10. **Church of the Heavenly Rest,** 2 E. 90th (534-5366.)

MANY LOVES—A semi-autobiographical drama by poet William Carlos Williams. Fri.-Sun. at 8, Sun. at 2; $3.50-$4; thru 3/28. **Goddard Center,** 647 Columbus Ave. (787-7053).

THE MIDDLE AGES—A. R. Gurney's romantic comedy follows the thirty-year love affair between a rebel and the woman he adores (Jack Gilpin and Carolyn Mignini); directed by Donald Marcus. Thurs.-Sat. at 8, Sun. at 3; $6, $7; thru 4/4. **The Ark,** 131 Spring St. (431-6285).

NAOMI COURT—Michael Sawyer's comedy-thriller concerning an old tenement being torn down and the effect it has on the last two tenants; directed by Mark D'Alessio. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 2:30 & 5:30; $5, $6; thru 4/4. **Theater Eleven,** 16 W. 22nd (475-4975).

OCCUPATIONS—Trevor Griffiths's play, set in Turin in 1920, is about men and the personal and political choices they must make. With Julie Garfield, Christoher Caraso, Ellen Barber, and Time Winters; directed by James Traub. $6; thru 4/10. **28th St Playhouse,** 120 W. 28th (869-3981).

OCTOBER BLOOM—Rosemary Terango's comedy about an Italian American family. Wed.-Sat. at 7:30; 3/24-4/3. $4. Madison Ave. **Baptist Church,** 30 East 31st (929-5541).

PHANTOMS OF LOUISIANA—Gary Indiana's play chronicles the courtship and marriage of a pair and the subsequent decimation of the bride's family. Thurs.-Sun. at 8 & 10; $7, $8; 3/25-4/18. **The Performing Garage,** 33 Wooster St. (966-3651).

POOR LITTLE LAMBS—Paul Rudnick's play about the Whiffenpoofs of Yale, directed by Jack Hofsiss, featuring Blanche Baker and Kevin Bacon. Tues.-Sun. at 8, Sat. & Sun. at 3; $18-$20. **The Common** at St. Peter's Church, 54th & Lexington (751-4140).

THE PRIVATE LIFE OF THE MASTER RACE—Bertolt Brecht's series of vignettes which give a picture of the new order introduced in Germany; directed by Gary Majchrzak. Fri. & Sat. at 7:30; $6; thru 3/27. **AATC Theatre,** 931 First Ave. (486-1431).

THE ROBBERS—Friedrich Schiller's first play about youth, lost ideals, and revolution; directed by Catherine Jelski. Wed.-Sat. at 8; $5; thru 3/27. **Theater,** 43 W. 13th (924-0077).

STRICTLY IMPROV—Musical-comedy revue made entirely from audience suggestions. Thurs. & Fri. at 8, Sat. at 10:30 p.m.; $6-$7.50. **First Amendment,** 2 Bond St. (473-1472).

THE VISITANT—A new musical with book, lyrics, and music by Rev. Al Carmines, is inspired by the resurgence of the religious right and the moral majority; directed by William Hopkins. Thurs.-Sun. at 8, Sun. at 3; $6; 3/31-4/13. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

THE WIND THAT SHOOK THE BARLEY—Declan Kennedy's play about the struggle of the troubled people in Ireland; directed by Jamie Brown. Wed.-Sat. at 8; $5; thru 4/10. **Theatre Off Park,** 28 E. 35th (679-5684).

WOEMAN—Paul Stephen Lim's play about a newspaper photographer with a crippled hand. A Shelter West Repertory production. Thurs.-Sun. at 8, Sun. at 3; $5; thru 4/4. **Entermedia upstairs,** 189 Second Ave. (673-6341).

THE ZILENSKY COLLECTION—Play by Michael Bergmann, Steven Miller, and Jane Taylor, about a museum and the lure of worthless objects. Thurs.-Sun. at 8; $4; thru 3/28. **Process Studio,** 257 Church St. (226-1124).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

JOHN BELLANY—Painterly, expressive seascapes, sea-faring life; thru 4/3. Esman, 29 W. 57th (421-9490).

FRANK BOWLING/DAN MARSHALL—Current paintings/"The Duck Pond." Thru 3/31. deNagy, 29 W. 57th (421-3780).

ALICE DALTON BROWN—American porches, doors, windows, thru 3/27. Sachs, 29 W. 57th (421-8686).

COLLEEN BROWNING—Realist scenes, including fruit market/19th-century European and American prints. Thru 3/26. Kennedy, 40 W. 57th (541-9600).

HARRISON BURNS—Stencils and layers of spattered paint based on movies, 3/23-4/17. Iolas-Jackson, 52 E. 57th (755-6778).

JAMES COIGNARD—Mixed media works on paper and canvas, 3/24-4/17. Heidenberg, 50 W. 57th (586-3808).

LOUISE FISHMAN—Thick impasto abstractions in oil on linen and paper, thru 3/27. Oscarsson Hood, 41. W. 57th (750-8640).

THEODORA GAVENCHAK—Abstracted "landscapeople" in a series, thru 3/27. Gallery 84, 30 W. 57th (581-6000).

ROBERT GOODNOUGH/MICHAEL STEINER—Painted canvas montages/Abstract cast bronze sculpture. Thru 3/27. Emmerich, 41 E. 57th (752-0124).

JOHN GORDON—Quiet mid-western backyards and summer gardens, thru 3/31. Tatistcheff, 38 E. 57th (888-1599).

NANCY GROSSMAN—Collage of papers soaked in ink and hardened, thru 3/27. Gladstone, 41 W. 57th (758-6765).

IRA JOEL HABER—Destructive nature in small-scale sculptural constructions, thru 3/27. Adler, 37 W. 57th (980-9696).

MARTHA HOLT—Ceramic and photo collages, thru 3/27. Portnoy, 56 W. 57th (757-0461).

VILMOS HUSZAR—Early realist prints by a member of De Stijl, 3/23-4/24. Sumers, 50 W. 57th (541-8334).

HOWARD KANOVITZ—Tableaux of realistic images in large paintings, pastels and crayon drawings, 3/25-4/24. Rosenberg, 20 W. 57th (757-2700).

ED KERNS/STANLEY TIGERMAN—New paintings/Architectural drawings. Thru 3/27. Esman, 29 W. 57th (421-9490).

HENRY KOERNER—Baroque realism in oils, drawings, watercolors, thru 4/3. Deutsch, 20 W. 57th (765-4722).

RICHARD LYTLE—Landscapes seen through floral motifs in watercolor and paint, thru 4/1. Pearl, 29 W. 57th (838-6310).

ROBERT MANGOLD—Large-scale X-shaped canvases, thru 3/27. Janis, 110 W. 57th (586-0110).

ED MOSES—New monotypes and etchings, thru 4/17. Jacobson/Hochman, 24 W. 57th (581-8346).

ELIZABETH OSBORNE—Tranquil, simplified still lifes in oils, pastels, and watercolors, thru 4/7. Fischbach, 29 W. 57th (759-2345).

DARRAGH PARK—The East End, L.I., and the West Side of N.Y., thru 3/27. Haber Theodore, 29 W. 57th (752-3338).

DONALD SANDSTROM—The rural American landscape in wall pieces, thru 3/25. Dintenfass, 50 W. 57th (581-2268).

SAUL STEINBERG—Tables, still lifes, and portraits of cities, 3/26-4/24. Pace, 32 E. 57th (421-3292).

RANDY STEVENS—Satirical calendar girls, thru 3/27. Kornblee, 20 W. 57th (586-1178).

MARGIT VARGA—NYC, the Hamptons, Mykonos, thru 3/27. Midtown, 11 E. 57th (758-1900).

Madison Avenue and Vicinity

JOSEPH BEUYS—Lithos, silk-screens related to his idiosyncratic mise-en-scenes, thru 4/17. Goethe House, 1014 Fifth (744-8310). Tues., Thurs. 11-7pm, Wed., Fri., Sat. 12-5.

PHYLLIS BRAMSON—Parables of creation in staged narratives, thru 3/31. Knowlton, 19 E. 71st (794-9700).

JERRY BUCHANAN—Highly structured, multifaceted painting surfaces, thru 4/10. Seigel, 29 E. 73rd (288-9200).

MARTIN CHIRINO—Recent sculpture, thru 4/10. Borgenicht, 724 Fifth (247-2111).

DAN CHRISTENSEN—Subtle color/surface abstractions/Drawings, watercolors by Benton, Kuniyoshi, Pascin. Thru 3/27. Salander-O'Reilly, 22 E. 80th (879-6606).

WILLEM DE KOONING—Paintings, 1981-1982, free interpolations of land and light on Long Island, thru 5/1. Fourcade, 36 E. 75th (535-3980).

MARIUS DE ZAYAS (1880-1961)—A retrospective including constructivist portraits, thru 4/4. Center for Inter-American Relations, 680 Park (249-8950).

RACHELLE EPSTEIN—Oils exploring color and space relationships, thru 3/29. Acquavella, 18 E. 79th (734-6300).

ESPILIT—Collages of handmade paper, canvas, gouache, thru 3/31. Ericson , 23 E. 74th (737-6155).

LYONEL FEININGER—70 Cubist and Bauhaus etchings and woodcuts, thru 3/27. AAA, 663 Fifth (755-4211).

GABRIEL GODARD—Simplified, patterned figures, 3/24-4/17. Findlay, 984 Madison (249-2909). Mon.-Sat. 10-5.

AL HELD—"Action" paintings from 1954 to 1959, thru 4/3. Miller, 724 Fifth (246-1625).

BARKLEY HENDRICKS—Life-size portraits of contemporary people, thru 3/27. ACA, 21 E. 67th (628-2440).

JAMES JOYCE—Letters, first editions, manuscripts, portraits marking the centenary of his birth; thru 4/17. Grolier Club, 47 E. 60th (838-6690) Mon.-Fri. 10-6, Sat. til 3.

DIETER JUNG—Color pencil drawings, thru 3/27. Poindexter, 1160 Fifth (831-2520).

KANDINSKY—Early color woodcuts of the Munich period, 1911/Russian avant garde and European constructivists Puni, Popova, Moholy Nagy. Thru 3/27. Carus, 872 Madison (879-4660).

WASSILY KANDINSKY—Gold jewelry executed from this founder of Der Blaue Reiter designs, thru 3/30. Hutton, 33 E. 74th (249-9700).

DAVID LEVINE—Egypt and Coney Island in watercolors, thru 4/10. Forum, 1018 Madison (535-6080).

JACQUES LIPCHITZ—Biblical sculpture, 3/23-5/8. Aberbach, 988 Madison (988-1100).

JUAN MARTINEZ—Paintings and drawings, thru 4/17. Lefebre, 47 E. 77th (744-3384).

MIRÓ—Gouache paintings for Ubu Roi, 1954, 3/23-4/24. Perls, 1016 Madison (472-3200).

HERMAN DUDLEY MURPHY (1867-1945)—The early Whistlerian portraits, mood landscapes, and late still lifes, thru 4/17. Graham, 1014 Madison (535-5767).

MICHAEL PAVLIK/HARRY UMEN—Molten-glass vessels of striated landscapes/Glass wall constructions. Thru 3/27. Heller, 965 Madison (988-7116).

WILLIAM PEREHUDOFF—Color fields and bands, thru 3/27. Waddington, 1044 Madison (861-0600).

RICHARD ROSENBLUM—Bible narratives in bronze sculpture, thru 3/30. Kerr, 49 E. 82nd (628-1340).

DOROTHY RUDDICK—Canvas and thread constructions, thru 4/17. Graham, 1014 Madison (535-5767).

KARL SCHRAG—Painterly landscapes in oils and gouaches, thru 4/3. Kraushaar, 724 Fifth (535-9888).

KENDALL SHAW—Recent paintings, 3/23-4/17. Lerner-Heller, 956 Madison (861-9010).

SIRENA—Striated, marbleized abstractions, 3/23-4/30. Lindgren, 575 Madison (838-3943).

HEDDA STERNE—From 1941 to the present in paintings, thru 4/12. CDS, 13 E. 75th (772-9555).

JASON STEWART—Dry pigment on layered paper, thru 3/27. Davidson, 43 E. 78th (734-6702).

TIM—Political cartoons from l'Express, the French weekly, thru 4/30. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. til 5:30, Sat. til 1:30.

SoHo

BETTE ALEXANDER—Masks, birds, staffs etched into impasto fields, thru 4/14. Neill, 136 Greene (925-8633).

CARL ANDRE/DOUG OHLSON—Minimal sculpture/Paintings. Thru 3/27. Caldwell, 383 W. Broadway (966-6500).

GEORG BASELITZ—Inverted images, dense, and gestural, thru 3/27. Sonnabend, 420 W. Broadway (966-6160).

JEAN MICHEL BASQUIAT—Nightmares of urban culture in acrylic, oil stick, collage, thru 3/31. Annina Nosei, 100 Prince (431-9253).

BILL BECKLEY/GORDON MOORE—Bold streaks and spades in paint and wax/Elongated triangular canvases. Thru 4/10. Bonlow, 150 Greene (925-4482).

WALLACE BERMAN/MICHAEL LUCERO—Violent and tranquil images juxtaposed/Recent work. Thru 3/27. Cowles, 420 W. Broadway (925-3500).

LIZ BIRMINGHAM—Recent works on paper, thru 3/28. Central Hall, 386 W. Broadway (226-9215).

JULIA J. BLUMENREICH/DAVID RAY—Mixed-media oils using geometric forms/Ordinary events made elemental. Thru 3/28. Atlantic, 458 W. Broadway (228-0944).

JENNIFER BOLANDE—"Landmarks," an installation, thru 3/27. Kitchen, 484 Broome (925-3615). Tues.-Sat. 1-6.

VIVIAN E. BROWNE—Nature rhythms in oils on silk, thru 3/31. Soho 20, 99 Spring (226-4167).

C.J. COLLINS/DAVID HATCHETT—Paintings/Sculpture. Thru 4/1. Litz, 153 Mercer (431-1990).

DALLA COSTA/PHILIPPE NOYER—Woman in prints, drawings, paintings by both. Thru 3/27. Weston, 149 Mercer (226-4141).

MASSIMO DE STEFANI—Precisely executed symbolist acrylic and gouache, thru 4/4. Vorpal, 465 W. Broadway (777-3939).

CHARLES DUBACK—Impressions of wood and foliage reflected in water, thru 3/31. Landmark, 469 Broome (966-1173).

DAVID FREELANDER—Polychrome sculptural paintings, 3/24-4/16. 22 Wooster (966-2547). Tues.-Sun. 12-6.

ON KAWARA—"Date paintings," thru 3/27. Sperone Westwater Fischer, 142 Greene (431-3685).

KAREN LEWIS—Group portraits, a wedding triptych, thru 3/29. Pindar, 127 Greene (533-4881).

GERALD MARCUS—The Berkshires and upstate New York, 3/26-4/14. Prince Street, 121 Wooster (226-9402).

SUZANNE OSTERWEIL—Xerox collages, black and white realist paintings, thru 4/4. Pleiades, 152 Wooster (475-9658).

MILTON RESNICK—Thick impasto, gestural abstractions done in 1981, thru 3/27. Hutchinson, 138 Greene (966-3066).

DAVID SALLE—Multi-paneled canvases of images superimposed on color fields, thru 3/31. Boone, 420 W. Broadway (966-2114).

ROBERT SMITHSON—Drawings and sculptures by the late pioneer earthworker, thru 3/27. Weber, 142 Greene (966-6115).

JACK TWORKOV—Fifty years in figure drawings from the 50's, works on paper from the 60's to now, tracings, 3/27-4/28. Hoffman, 429 W. Broadway (966-6676).

JACKIE WINSOR—Recent sculpture of burnt wood, exploded cement, gauze, wire, thru 3/28. Cooper, 155 Wooster (674-0766).

MICHAEL YOUNG—Interpenetrating shapes on densely worked surfaces, thru 3/27. Cuningham, 94 Prince (966-0455).

Other

VARUJAN BOGHOSIAN—Constructions, thru 4/17. Ekstrom, 417 E. 75th (988-8857).

JAMES ANDREW BROWN/RICK SCHWAB—"Sacrifice," a multi-media installation/Sculptural installations. Thru 3/27. Just Above Midtown, 178 Franklin (966-7020).

EDWARD BURRA/PAUL NASH—30 paintings, drawings, watercolors by each, documenting the formation of modern art in England in the late 20's and early 30's. Thru 4/2. Grey, NYU, 33 Washington Pl. (598-7603).

TOM DOYLE—A large white pine and red oak sculpture, thru 3/30. Hammarskjold Plaza Sculpture Garden, 866 Second (861-3115).

SANDRA EISENSTEIN—Painted steel, bronze, and aluminum mesh sculpture, thru 4/3. A.I.R., 63 Crosby (966-0799).

RED GROOMS—*Ruckus Manhattan,* a zany reconstruction, thru 3/30. Burlington House, 1345 Sixth (619-1955). Wed.-Sun. 12-6.

NICHOLAS KRUSHENICK—Collage, paintings, thru 3/27. Kaber, 900 First (308-2040).

LOU MYERS—Satiric drawings, cartoons, thru 4/1. International Typeface Corporation, 866 Second (371-0699). Mon.-Fri. 12-5.

DAVID RABINOWITCH—Sculptures from 1969 to 1972, thru 3/27. Oil & Steel, 157 Chambers (964-1567).

LA MONTE YOUNG/MARIAN ZAZEELA—A continuous electronic sound and light environment, thru 4/3. Tues.-Sat. 1-7.

GROUP SHOWS

57th Street

BLUMHELMAN—20 W. 57th (245-2888). Classic pop works from 1962 to 1967 by Lichtenstein, Oldenburg, Warhol, thru 4/10.

DEL RE—41 E. 57th (688-1843). Works on paper by deKooning, Gottlieb, Rothko, thru 4/3.

FRUMKIN—50 W. 57th (757-6655). A new ceramic self-portrait by Arneson, a pastel of a Duchess County farm by Beckman, other gallery artists, thru 3/25.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). The expressionists Kollwitz, Kokoschka, Schiele, thru 5/16.

KATZEN—11 E. 57th (355-0400). Superhumanism, thru 5/1.

MARLBOROUGH—40 W. 57th (541-4900). Paintings by Gottlieb, Pollock, Still Reinhardt; thru 3/31.

PROTETCH—37 W. 57th (838-7436). Projects from the past ten years by O.M.A., Ren Koolhaas, and Elia Zenghelis, thru 4/3.

TOUCHSTONE—29 W. 57th (826-6111). British artists Campbell, McMillan, Sly, thru 3/27.

WASHBURN—42 E. 57th (753-0546). American artist abroad from 1900 to 1950 including Bruce, Davis, Dove, Henri, Weber/The late 40's and 50's by Held, Kelly, Noland at 113 Greene. Thru 4/24.

Madison Avenue and Vicinity

ACA—25 E. 73rd (861-5533). Navajo blankets and rugs, thru 4/24.

ADLER—21 E. 67th (249-2450). Old Lyme Impressionists Abrams, Burr, Ebert, and Foote, thru 4/4.

FELICIE—141 E. 56th (752-7567). Turn of the century posters of the theater and caricatures of Hirschfeld, 3/23-4/17.

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, thru 4/3.

MATIGNON—897 Madison (628-6886). Constructive concepts by Frassati, Kadar, Moholy-Nagy, Survage, thru 4/3.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. 261 works by emerging artists, thru 3/28.

PAYSON-WEISBERG—822 Madison (249-1666). NYC winters by King, Wiggins, Potthast, thru 4/17.

SCHLESINGER - BOISANTÉ — 822 Madison (734-3600). Americans of the 30's and 40's including Browne, Ferren, Hofmann, Reinhardt, Xceron, thru 5/1. Mon.-Sat. 10-6.

SOLOMON—959 Madison (737-8200). Avery, Lichtenstein, Rauschenberg, thru 3/31.

STONE—48 E. 86th (988-6870). Paintings by Rickabaugh, drawings by Van Allsburg, sculpture by Wheelwright; thru 3/31.

WEINTRAUB—992 Madison (879-1195). Signed posters by De Kooning, Indiana, Katz, Motherwell, thru 3/27.

Soho

ALAN—110 Greene (431-3305). Americans Champney, Wyant, Phelps, from the 19th century; thru 4/3.

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Wed.-Sat. 12-5. Verticality by Davidson, Grindle, Taylor, others, thru 4/24.

FELDMAN—31 Mercer (226-3232). Mon.-Sat. 10-6. "War Games" by Antin, Burden, Komar & Melamid, Siler, thru 3/27.

MARINO—489 Broome (431-7888). Photos drawn and painted over by Cass; multi-media sculpture by Patterson; paintings by Zago; thru 3/27.

OK HARRIS—383 W. Broadway (431-3600). Four one-man shows including subtly pointillist views of Soho by Han, and cut, reassembled and layered abstractions by Brown, thru 3/27.

SEMAPHORE—462 W. Broadway (228-7990). Landscapes by ten, including Katz, Welliver; thru 4/10.

Other

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Historic city plans, 19th century stocks, WPA photos from the NYC Municipal Archives, thru 4/6.

FRANKLIN FURNACE—112 Franklin (925-4671). Russian Samizdat (self-published) Art, thru 4/17.

PRATT GRAPHICS—160 Lexington (685-3169). Mon.-Fri. 10-6, Sat. til 5. Works on paper by young German artist from the Rhine valley, thru 3/27.

SPACED—165 W. 72nd (787-6350). Architectural prints and drawings for towns, gardens, buildings from ancient to modern times, thru 3/27.

Photography

PETER CAMPUS—Recent landscapes, thru 3/31. Cooper, 155 Wooster (674-0766).

ELEVENTH STREET—330 E. 11th (673-2024). Sat., Sun. 1-6, Wed. 7-10 p.m. NYC night life by five, thru 4/18.

SANDI FELLMAN—Large-format color, thru 3/27. Meyer, 410 W. Broadway (925-3527).

ROBERT GIARD—Portraits and landscapes, thru 3/28. Samuel, 795 Broadway (477-3839).

DAVID HANSON—From his new and published books, thru 4/16. Pfeifer, 825 Madison (737-2055).

ERICH HARTMANN/CHRISTIAN LOUIS—Trains and railways in France by both. Thru 3/31. French Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 10-5.

E.O. HOPPE—Industry, London society; Cockney charladies in 1921, vagrants, thru 3/31. Photo Center, NYU, 721 Broadway (598-3939).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues. 11-8 p.m., Wed.-Sun. 11-5. Alaskan Eskimo village societies by Harris and Magnum in Paris from 1935 to 1981, including Capa, Cartier-Bresson, Salgado, 3/26-5/9.

MARK KRASTOF—The nude in black and white, thru 4/8. Popular Photography, 1 Park (725-3785). Mon.-Fri. 9-5.

GUSTAVE LE GRAY (1820-1882)—The French military maneuvers at Camp de Chalons, 1857; thru 4/3. Mon.-Sat. 10-6.

HELMUT NEWTON—35 black-and-white images, 1980 to 1981 including five life-size nudes, thru 3/27. Marlborough, 40 W. 57th (541-4900).

BARBARA NORFLEET/MARTIN PARR—Dead and decaying flowers/Rural Ireland. Thru 4/10. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

PHOTOCOLLECT—740 W. End Avenue (222-7381). Scarred landscapes by Covington, platinum process prints by Eiger and Israel, Mexico by Perkis, thru 3/29.

PRAKAPAS—19 E. 71st (737-6066). Photomontage from 1919 to 1989 by Hausmann, Magritte, Man Ray, Zwart, others, thru 4/17.

ROBERT RAUSCHENBERG/DON RODAN—Mixed media prints combining collage, watercolor/Sins and virtues in adolescents in color. Thru 3/27. Castelli, 4 E. 77th (288-3202).

NANCY SIRKIS—Portrait of America, thru 4/5. YWCA, 610 Lexington (755-4500). Mon.-Fri. 9-8pm, Sat. 10-4.

RODNEY SMITH—Classic still life, Bedouins, Welsh farmers; thru 3/27. Gotham Book Mart, 41 W. 47th (757-0367). Mon.-Sat. 10-6.

STALEY-WISE—111 Wooster (431-7292). Nudes by fashion photographers, 1920 to now, thru 4/10.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. Landmark buildings in NYC that are unprotected by law, by Robinson and St. Bartholomew's, thru 3/31.

LEE WEXLER—Subway portraits, thru 3/27. Parsons, 66 Fifth (675-6118).

WITKIN—41 E. 57th (355-1461). Flowers by Cunningham, Doisneau, Kertesz, Weston, thru 4/24.

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ART

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1; children & seniors 50 cents. Young Americans: Award Winners; thru 5/9.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4:45; Wed. 10-8; Sat., Sun. 10-5. Contribution $2.50; children $1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... The Art of Animal Anatomy; thru April... The Museum and the Creative Artist; thru 5/16... Ernest Thompson Seton: Naturalist, Artist and Writer... Champions of American Sport; thru 6/27.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Rolando Briseño; thru 3/22... Made in New York; 3/25-4/29.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation. Humor in Japanese Prints; thru March... Of Corsets; thru May... Gordon House: A *Print Retrospective, thru 4/4... Brooklyn Before the* Bridge; thru 5/31... New Testament Paintings by Tissot; thru April... In Brooklyn: Decorative Arts Made and Used in Brooklyn; thru 5/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. City Dwellings and Country Houses: Robert Adam and His Style; thru 4/11... Architectural Fantasy and Reality; thru 5/9... Hawaii: The Royal Isles; thru 5/9... English Majolica; 3/23-6/13.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July... J. James Tissot: Biblical Paintings; thru 5/6.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. $3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... Curators' Choice: Museum Purchases under $5,000... The new Michael C. Rockefeller Wing: Primitive Art... Counterparts: Form and Emotion in Photographs; thru 5/9... **The Cloisters,** Fort Tryon Park: Annual Cloisters Christmas display; thru 4/11... Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. Lewis Carroll and Alice: 1832-1982; thru 4/18... Eric Gill: 1882-1940; thru 4/18.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat. Sun. 11-4. Teatro 4: Portrait of an Hispanic Community Theater; Twenty Photographs by Tony Velez... Group Exhibition: Taino Design.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Folk Art Treasures from the Permanent Collection; thru 5/16... Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50. Art and artifacts from North and South America, ancient to modern... Native American Prints and Posters; thru 5/2... The Covenant Chain: *Indian Ceremonial and* Trade Silver; thru 5/16... Iroquois Silverwork; thru 5/2.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Tailored Images: New York Photographs by John Albok; thru 5/4... The Big Apple: multi-media history of New York from 1524-1982; thru '84.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.50. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... "Flux," work by Sam Moree; thru 5/9.

MUSEUM OF MODERN ART, 18 W. 54th (956-7070). Daily 11-6; Thurs. 11-9; closed Wed. $2, children and seniors $1. Giorgio de Chirico; 4/3-6/29.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Arthur Leipzig: Photographs of Jewish Life Around the World; thru 4/4.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. New Work/New York featuring Butter, Evans, Fekner, Hudson, Julian, Laemmle; thru 3/25.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... Manhattan Observed: 14 Photographers Look at New York, 1972-1981; thru 4/1... George Washington in New York State: The Revolutionary War and the Presidency; thru 5/2... MTA Photographs from the Fifth Avenue Coach Company; thru 5/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30... Joyce's Dublin: Fadographs of a Yestern Scene; thru 6/30... **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. American Composers: Photographs by Gene Bagnato... Mario Ceroli: Opera and Theater Design; from 3/24.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 4/25... A Feast of Color: Corpus Christi Dance Costumes of Ecuador; 3/27-5/9.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Selected Paintings and Sculpture Acquired Since 1978; thru 4/4... *Katherine Schmidt* (1898-1978): A Selective View; thru 4/4... Robert Smithson: Sculpture; thru 4/18... John Cage: Scores and Prints; thru 5/2... At **Federal Hall,** 26 Wall St.: Lower Manhattan from Street to Sky; thru 4/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/24 & 25 at 10 & 2: 19th & 20th Century Prints. On view from 3/22. **East,** 219 E. 67th St. (570-4141). 3/23 at 10 & 2, 3/24 at 10: Fine Oriental Works of Art. On view from 3/22. 3/26 at 10: Old Master Paintings. On view from 3/22.

DOYLE, 175 E. 87th St. (427-2730). 3/24 at 10: 19th Century French Bronze-Mounted Furniture and Decorations, Bronzes, Tiffany Lamps, Paintings, Fine Orientalia, Art Glass, Silver and Fine Oriental Rugs. On view from 3/22.

PHILLIPS, 867 Madison Ave., at 72nd St. (570-4830). 3/22 at 4: U.S. & Foreign Stamps. On view 3/22. 3/23 at 2: Antique and Modern Jewelry. On view from 3/22. **525 E. 72nd St.** (570-4842). 3/25 at 10: Furniture and Decorations, with Ceramics. On view from 3/22. 3/25 at 6:30: Lead Soldiers & Military Miniatures. On view from 3/22.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 3/25 at 2: Old Master Paintings. On view from 3/22. 3/27 at 2: Modern, Haitian and Latin American Paintings, Drawings, and Sculpture. On view from 3/22. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon. 1-7 Tues.-Sat. 9:30-5. 3/24 at 9:30: Sotheby's Arcade Auction. On view from 3/22. 3/26 at 10:15 & 2: Fine & Important Chinese Snuff Bottles from the collection of Bob C. Stevens, Part II. On view from 3/22. 3/27 at 10:15: The Gretchen Kroch Kelsch Lacquer Collection: Part II. On view from 3/22. 3/27 at 11:15 at 2: Fine Later Japanese and Chinese Works of Art. On view from 3/22.

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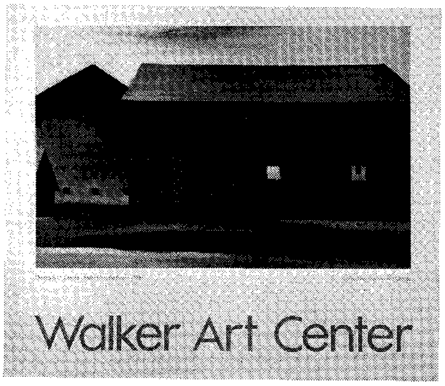

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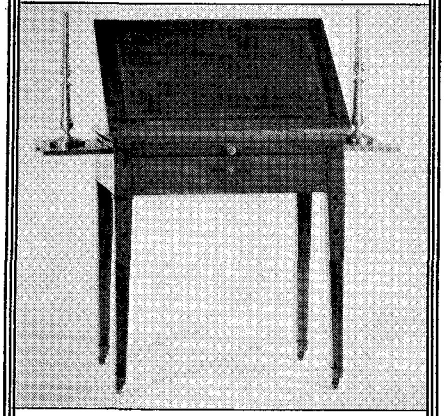

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Circa 1810, with fitted drawer and candleslide. French engraved brass candlesticks, circa 1810.

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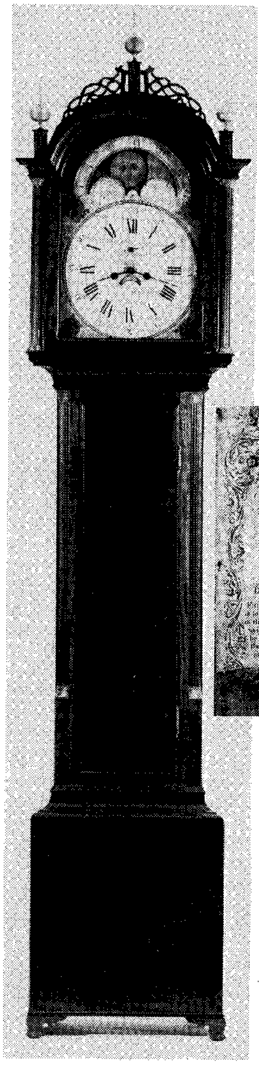

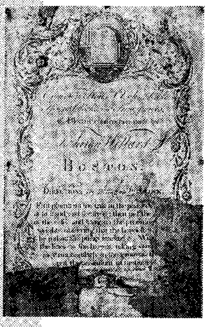

Late-18th century Aaron Willard mahogany tall-case clock with original paper label.

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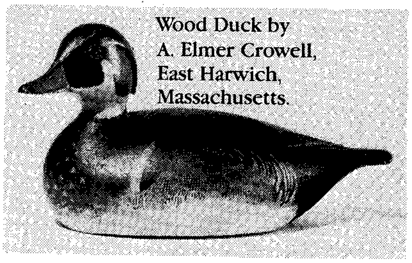

Wood Duck by A. Elmer Crowell, East Harwich, Massachusetts.

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Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, March 22

SEQUOIA STRING QUARTET, with clarinetist Michele Zukovsky. Mozart's Quartet in G, K. 156; Beethoven's String Quartet No. 16 in F, Op. 135; Jolas's *Quatuor 111,* 9 etudes (1973); Weber's Quintet in B flat, Op. 34. Alice Tully Hall at 8. $7, $9.

DETLEF KRAUS, pianist. Beethoven's Six Bagatelles Op. 126; Sonatas Op. 109, 110, 111. Carnegie Recital Hall at 8. $8.50.

GROUP FOR CONTEMPORARY MUSIC, Charles Wuorinen, Harvey Sollberger, conductors; pianist Ursula Oppens. Works of Stravinsky, Sessions. 92nd St. Y at 8. $4-$7.

TAFELMUSIK, with cellist Chris Finckel, percussionist Jonathan Haas. Works of Telemann, Carter, Shawn, Surinach, Pergolesi. Provincetown Playhouse, 133 Macdougal St. (777-1827), at 8. $5.

SOLISTI NEW YORK, Ransom Wilson conductor; soprano Lucy Shelton. Works of Bach, Vaughan Williams, Stravinsky, Barber. Calvary Episcopal Church, Park Ave. So. and 21st St., at 8. Donation.

THOMPSON STREET TRIO—Old-world and new-world music, "Circling Around." Works by Rameau, Balcells, Hays, Hawley, Mompou, et al, plus Sephardic songs. Symphony Space at 8. $3.

NEW YORK CITY BRASS, Eric Culver conducting. Works by Mussorgsky, others. Good Shepherd-Faith Presbyterian Church, 152 W. 66th St., at 8. $4.

SATURDAY NIGHT LIVE BAND, concert debut. Benefit for Tibetan Orphans Living in India. NYU Loeb Student Center, 566 LaGuardia Pl. (947-5850), at 7:30. $10-$50.

PAT GIDEON, mezzo-soprano. Jazz standards. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

JOAQUIN ACHUCARRO, pianist, playing the Bösendorfer. Center for Inter-American Relations, 680 Park Ave. at 68th St. (753-5200), at 8. Free.

MANHATTAN BRASS TRIO—Works of Handel, Frackenpohl, Poulenc. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NEIL ANDERSON, guitarist/**ALAN HAGER,** flutist. Faculty recital. Works of Cavezzoni, Palestrina, Telemann, et al. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

WILLIAM FOSTER MCDANIEL, pianist. Lincoln Center Library at 4. Free.

ROBIN GREENSTEIN, singer-songwriter-guitarist. Citicorp Atrium at 6. Free.

HARMONIC CHOIR, David Hykes leader. "Hearing Solar Winds." Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 8. $6.

JOEL SACHS/CHERYL SELTZER/ANNE CHAMBERLAIN, pianist. Works of Wolpe, Davidovsky, Dodge, Gaston. Whitman Theater, Brooklyn College, Flatbush and Nostrand Aves., at 8. Free.

Tuesday, March 23

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor. Carnegie Hall at 8. Sold out.

ELLEN LANG, pianist (N.Y. debut), with pianist William Huckaby. Works of Marcello, Wolf, Hoiby, Sibelius, Kern, et al. Carnegie Recital Hall at 8. $5.

STEPHEN BURNS, *trumpeter, with harpsichordist* Andrew Appel, pianist Daniel Lessner, soprano Beverly Hoch, Mendelssohn String Quartet. Works by Handel, Scarlatti, Mahler, Schubert, Stockhausen, Albrechtsberger. 92nd St. Y at 8. $4-$7.

MUIR STRING QUARTET—Works of Haydn, Bartók, Debussy. Alice Tully Hall at 8. $6.

BROOKLYN PHILHARMONIA CHORUS/N.Y. STRING ENSEMBLE, Alexander Dashnaw conductor; soprano Lila Deis, mezzo-soprano Lucille Beer; tenor Vincent Arone; bass Kurt Owen Richards; Charles Bressler as the Evangelist. Keiser's *Passion According to St. Mark* (N.Y. premiere), Bach's Cantata No. 80. Merkin Concert Hall at 8. $8.

SYLVIA KAHAN, pianist, with violinist Arturo Delmoni, cellist Jeffrey Solow. Works of Haydn, Debussy, Chopin, Beethoven, Cameron (N.Y. premiere). Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

HOWARD BENDER, cantor, with chorus; Louise Basbas conducting. Jewish liturgical music by Rossi, Weintraub, Bernstein, et al. St. Paul's Chapel, Columbia, Broadway and 116th St., at 8. Free.

PETR KOTIK/SEM ENSEMBLE—Kotik's *Explorations in the Geometry of Thinking,* for ten voices and four instruments. The Kitchen, 484 Broome St. (925-3615), at 8. $5.

CONCRETE VOICES/ROCK INSTRUMENTS, with guitarist-composer Scott Johnson. Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

DOUG HARRIS, flutist/**MELANIE BAKER,** violinist/**JOANN RICHARDSON,** pianist. Abyssinian Baptist Church Chancel Choir. Works of Bach, Creston, spirituals and hymns. Harlem School of the Arts Gathering Space, 645 St. Nicholas Ave., near 145th St. (926-4100), at 8. $2.

BOWERY ENSEMBLE, with composers Bunita Marcus and Ken Sullivan performing their own works; also music by Griffes and Cowell. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. $5.

LONA CULMER, soprano/**GARY LEDET,** pianist. Works of Monteverdi, Hahn, Mahler, et al., and spirituals. Trinity Church, Broadway at Wall St., at 12:45. Free.

DONNA NEWMAN, vocalist. Works by Brahms, Bachelet, Debussy, Bernstein, et al. Symphony Space at 8. $3.

MILTIADES MATTIAHES, pianist, Lincoln Center Library at 4. Free.

NIKKI STERN AND FRIENDS—Singer-songwriter, with her own music and guests Pat Gorman, Kathleen Lindsey, Morgan Mackay, Shelley Wald. Citicorp Atrium at 6. Free.

BROOKLYN BACH SOLOISTS, Clifford Gilmore music director. Program of Bach works. Central Presbyterian Church, Park Ave. at 64th St., at 7:30. $5.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, March 24

NEW YORK PHILHARMONIC, Leonard Bernstein conductor; flutist Julius Baker, violist Sol Greitzer. Bernstein's *Halil—Nocturne* (N.Y. premiere); Walton's Viola Concerto; Elgar's *Enigma Variations.* Avery Fisher Hall at 8. $6-$20. Note: open rehearsal of this program, 9:45 a.m. Wed. only; $3.

ROCHESTER PHILHARMONIC, David Zinman conductor; pianist Radu Lupu; cellist Steven Doane; violist Christian Woehr. Erb's *Sonneries II* (N.Y. premiere); Beethoven's Piano Concerto No. 4; Strauss's *Don Quixote.* Carnegie Hall at 8. $6-$12.50.

AMADEUS QUARTET—Beethoven's Quartets Op. 18, No. 5; Op. 133, "Grosse Fuge;" Op. 59, No. 2. Alice Tully Hall at 8. $9.50.

EDMUND BATTERSBY, pianist. Works of Szymanowski, Mozart, Beethoven, Rachmaninoff, Prokofiev. 92nd St. Y at 8. $6-$8.50.

RIVKA GOLANI-ERDESZ, violist, with pianist William Aide. Works of Partos, Bloch, Braun (U.S. premiere). Merkin Concert Hall at 8. $8.

NOEL LESTER, pianist (N.Y. debut). Works of Haydn, Schumann, Hindemith, Scriabin. Carnegie Recital Hall at 8. $5.

DARYNN ZIMMER, soprano, with pianist Dohgsok Shin. Chansons, folk songs, theater music. Citicorp Atrium at 6. Free.

RICHARD K. MARLOW, organist. St. Ann and the Holy *Trinity Church, Clinton and Montague Sts.,* Brooklyn, at 12:30. $2.

EDITH CORNFELD, pianist. Music Bldg., Lehman College, Bedford Park Blvd. West, Bronx, at 3. Free.

JULIUS GROSSMAN ORCHESTRA, violinist Connie Heard. *Works of Chopin, Holst, Mozart,* Vivaldi, Wolf-Ferrari. Hodson Community Center, 1320 Webster Ave., Bronx, at 1:30. Free.

Thursday, March 25

SYRACUSE SYMPHONY ORCHESTRA, Christopher Keene conducting; pianist Claude Bolling. Corigliano's *Three Hallucinations From "Altered States"* (N.Y. premiere); Bolling's Baroque Suite for Chamber Orchestra and Jazz Piano Trio (N.Y. premiere); *Lutoslawski's Concerto for Orchestra.* Carnegie Hall at 8. $6-$12.50.

JUPITER SYMPHONY, Jens Nygaard conducting; tenor Constantine Cassolas, instrumental soloists. Bach program. Alice Tully Hall at 8. $6-$10.

NEW YORK PHILHARMONIC—*See* 3/24.

CONCORD STRING QUARTET/GILBERT KALISH, pianist. Works of Mozart, Fanny Mendelssohn, Dohnanyi. Metropolitan Museum at 8. $6.

ATLANTIC STRING QUARTET—League-ISCM *concert.* Works by *Clement* (N.Y. premiere), Hoffmann (N.Y. premiere). Carnegie Recital Hall at 8. $5.50.

SOLITAIRE, with Adams & McDowell, bassist Stephen Roane. Citicorp Atrium at 6. Free.

PETR KOTIK/SEM ENSEMBLE—Kotik's *Many Many Women,* to a text by Gertrude Stein. The Kitchen, 484 Broome St. (925-3615), at 7. $5.

BETH SUSSMAN, pianist. Works of Mozart and Brahms. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NEW YORK SANKYOKU KAI—Traditional Japanese music; also dancer Sachiyo Ito. CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. $3.

PASCALE DEL MARMOL, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

MARK KRUCZEK, organist. Grace Church, Broadway and E. 10th St. (254-2000), at 12:30. Free.

BARGEMUSIC CHAMBER PLAYERS—Beethoven's "Archduke" Trio, Bartók's Quartet No. 3. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, March 26

UNIVERSITY OF MINNESOTA SYMPHONIC WIND ENSEMBLE, Frank Bencriscutto conductor/**UNIVERSITY JAZZ ENSEMBLE,** with Clark Terry, trumpeter. Works of Schumann, Dello Joio, Ives, Persichetti, Reed. Carnegie Hall at 8. $4, $6.

JUILLIARD ORCHESTRA, Massimo Freccia conductor. Rachmaninoff's Piano Concerto No. 3 (soloist to be announced); Tchaikovsky's Symphony No. 4. Alice Tully Hall at 8. Free (phone 874-7515).

PRESERVATION HALL JAZZ BAND—Avery Fisher Hall at 8. $7-$9.

NEW YORK PHILHARMONIC—At 2. See 3/24.

ELISHA GILGORE, pianist. Works of Haydn, Beethoven, Liszt. Carnegie Recital Hall at 8. $6.

CLAUDE BOLLING, pianist/**HUBERT LAWS,** jazz flutist. Works by Bolling, others. Town Hall at 8. $12.50, $15.50.

JORGE DALTO/INTERAMERICAN JAZZ QUINTET—Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $6.

KAISER WOODWIND QUINTET—Works by Schoenberg, Hindemith, Carter. Fordham U. Pope Auditorium, 113 W. 60th St. (841-5267), at 8. $3.

DAVID ROWLAND, oboist/**ROSLYN JHUNEVER,** soprano/**BENNETT LERNER,** pianist. Works of Poulenc, Debussy. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

THE MIGHTY DIAMONDS/THE HEPTONES/JAH MALLA—Reggae concert. NYU Loeb Student Center, 566 La Guardia Pl. (598-3757), at 8. $4.

BROFSKY AND SON JAZZ QUINTET—Galleria, 115 E. 57th St., at noon. Free.

SARAH NAGOURNEY, jazz vocalist. Citicorp Atrium at 6. Free.

THE KINANDERS PRESENT—Songs and other music by Liszt, Scarlatti, Brahms, Woodford-Finden, et al. Laurelton Room, Hotel Wellington, Seventh Ave. and 55th St. (586-7228), at 7:30. Contribution.

KATHERINE THOMAS, violinist/**ELIZA GARTH,** pianist. Works of Schubert, Brahms, Greenbaum, Kreisler, Sarasate. CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. Free.

AL COHN, tenor-saxophone player. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $3.

BROOKLYN CHAMBER ORCHESTRA, Frederic Goldrich conductor; pianist Alison Jones. Beethoven's *Prometheus* Overture; Wolf's *Italian Serenade;* Mozart's Piano Concerto, K. 467. Concord Baptist Church, 833 Marcy Ave., Brookyn. $5.

JIM COUZA, on the hammer-dulcimer. Stories and folk songs. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. $2.50.

HAYDN-MOZART CHAMBER ORCHESTRA, Daniel Plante conductor. Works by Mozart and Haydn. Benefit. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $10.

DAKOTA STATON, jazz vocalist/**RUTH BROWN** Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (643-7110), at 7:30. $8.

Saturday, March 27

JUILLIARD QUARTET—Alice Tully Hall at 3. $9.

MUSICA AETERNA, Frederic Waldman conductor; pianist Jorge Bolet. Works of Handel, Beethoven, Haydn. Metropolitan Museum at 8. $10.

NEW YORK PHILHARMONIC—See 3/24.

CONTINUUM—Stefan Wolpe retrospective. Violinist Pina Carmirelli; pianists Cheryl Seltzer, Anne Chamberlain, Joel Sachs. Alice Tully Hall at 8. $5, $7.

MARYA MARLOWE, pianist. Works of Ravel, Chopin, Debussy, Danner (world premiere), Messiaen, Liszt. Merkin Concert Hall at 8. $7.

BACH WINTERFEST—Concerto evening. Flutist Daniel Waitzman, harpsichordist Elaine Comparone, Bach Family Strings. St. Joseph's Church, Sixth Ave. at Washington Pl. (666-9427), at 8:30. $7.

ELIAS, EUGENE, NORMAN SEAMAN—Music and Reminscences, a champagne concert. Carnegie Recital Hall at 8. $12.

MUIR QUARTET—Works of Haydn, Bartók, Brahms. Washington Irving H.S., 16th St. and Irving Pl. (586-4680), at 8. $2.

COMPOSERS STRING QUARTET, with guest artists. Works of Boccherini, Britten, Schubert. McMillin Theater, Columbia, Broadway and 116th St., at 2. $7.

POETRY IN SONG, by Barber/Arnold, Schumann/Heine, others. Soprano Susan Gregory, baritone Sean Barker, tenor James Wilson, faculty string quartet, pianist Mimi Stern-Wolfe. Third Street Music School, 235 E. 11th St. (777-3240), at 8. $5.

LARRY SMITH JAZZ QUARTET—Citicorp Atrium at 8. Free.

ALVIN SINGLETON, composer. Program of his works. The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

SIMONE SHAHEEN/VIOLETTE SALAMI—Classical Arabic music for voice, oud, violin. Alternative Museum, 17 White St. (966-4444), at 8. $6.

THE WESTERN WIND, with pianist Harley Washington. Works of Leon (world premiere), Da Costa, Bonds, Ellington, Handy, Walker, et al. Harlem School of the Arts, 645 St. Nicholas Ave., near 145th St. (926-4100), at 4. $5.

ALBERT LOTTO, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ROSEWOOD CHAMBER ENSEMBLE OF SUNNYSIDE—Sunnyside Reformed Church, Skillman Ave. and 48th St., Queens (937-5132), at 8. $6.

Sunday, March 28

JEAN-PIERRE RAMPAL, flutist/**JOHN STEELE RITTER,** pianist. Works by Weber, Schubert, Hummel, Franck, Bazzini. Avery Fisher Hall at 8. $7.50-$15.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Works by Haydn, Hindemith, Kodaly, Hummel. Alice Tully Hall at 5. $10.

AMADEUS QUARTET—Beethoven's Quartets in B flat, Op. 18 No. 6; in F, Op. 135; in C, Op. 59 No. 3. Alice Tully Hall at 8. $9.50.

ANA MARIA TENCHI DE BOTTAZZI, pianist. Works of Bach, Chopin, Zabrack, Ravel, Ginastera. Carnegie Hall at 2:30. $7-$12.

DAVID LANGLITZ, trombonist/**JEAN KOPPERUD,** clarinetist/**EDWARD CARROLL,** trumpeter/**CAMERON GRANT,** pianist. Works of Weber, Stravinsky, Berlioz, Starer, Hindemith. Merkin Concert Hall at 8. $5.

FOR THE LOVE OF MUSIC—Chamber music by Kodaly, Dlugoszewski, (world premiere), Brahms. Merkin Concert Hall at 3. $7.50.

DAVID DWORKIN, clarinetist, with cellist Avron Coleman, mezzo-soprano Isola Jones. Carnegie Recital Hall at 8:30. $6.

MUSICA AETERNA—At 5:30. See 3/27.

CHINESE MUSIC ENSEMBLE OF N.Y.—Regional music. Museum of the City of N.Y., Fifth Ave. and 103rd St. (534-1672), at 3. Free.

CHAMBER ART ENSEMBLE—Folk tunes in chamber music. Works of Bartók, Brahms, Moscheles. Vineyard, 309 E. 26th St. (683-0696), at 2. $6.

PATTI BOWN TRIO—Jazz. Dairy, Central Park west of the Zoo, Fifth Ave. and 65th St. (397-3156), at noon. Free.

FACULTY STRING QUARTET—Works of Mozart, Shostakovich, Beethoven. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. $5.

BROOKLYN DOCTORS' SYMPHONY ORCHESTRA—From classics to Dixieland. Nurses' Residence Auditorium, Kings County Hospital Center, Clarkson and New York Aves.,at 2:30. Free.

SHARON ISBIN, classical-guitarist. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 1. Works of Brouwer, Cordero, Bach, et al. $5.

MUSICA DOLCE, flute and harpsichord. Brooklyn Museum, Eastern Pkwy., at 12:30. Museum admission.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 3/25.

CHURCH-TEMPLE CONCERTS: Church choir, St. Luke's Chamber Emsemble, conducted by Dennis Keene. Organist Mark Kruczek. Mozart's Fantasia in f, K. 608, and Requiem. Ascension, Fifth Ave. at 10th St., at 8. Donation... American Chamber Orchestra, Charles M. Barker, conductor; harpist Jennifer Hoult. Beethoven's Symphony No. 1, Schubert's Symphony No. 1, Salzedo's Harp Concerto (world premiere). Christ and St. Stephen's, 120 W. 69th St., at 3. Contribution... Sarah Rothenberg, pianist. Works of Rachmaninoff, Adolphe, Beethoven, Schumann, Messiaen. Community, 40 E. 35th St., at 3. Free... Hunter Tillman, organist. Emanu-El, Fifth Ave. and 65th St., at 2:30. Free... Concert Royal. Bach's St. John Passion. Corpus Christi, 529 W. 121st St., at 3. $7... Bronx Arts Ensemble Chamber Orchestra, Johannes Somary conductor; organist John Grady; choir and soloists of St. Ignatius Loyola. Haydn program. Fordam U. Church, Bronx Rose Hill campus at Southern Blvd., at 3. Also at St. Ignatius Loyola, Park Ave. at 84th St., at 8. Each, $5... Cremona String Quartet, pianist Leon Pommers. Works of Beethoven, Brahms. Madison Ave. Presbyterian, at 73rd St., at 4. $5... Annual English Handbell Festival; 100 ringers, directed by William Payn. Riverside, the Drive at 122nd St., at 4. Free... Nancy Williams, mezzo-soprano, with pianist Marshall Williamson, clarinetist Ted Lane. Works of Handel, Mozart, Spohr, et al. Rutgers Presbyterian, 236 W. 73rd St., at 2. $3... Verdi's Requiem; choir, soloists, directed by Jack H. Ossewaarde. St. Bartholomew, Park Ave. and 51st St., at 4. $3... Shirley Stagg Batchelor, pianist; works of Beethoven, Chopin, Liszt. St. Ignatius, West End Ave. at 87th St., at 4. $5... Mezzo-soprano Claire Bennett, soprano Maggi Heilweil. Operatic arias and songs, duets and solos, with pianist David Spence, cellist Yvonne Cable, flutist Kathie Stewart. St. Michael's Episcopal, Amsterdam Ave. and 99th St., at 2. $4... Craig Harris's Aquastra. World premiere of Harris's *Festac '77.* St. Peter's Lutheran, Lexington Ave. and 54th St., at 2:30. $3.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon., 3/22, at 8: Mozart's *Die Entfuehrung aus dem Serail,* Levine conducting; with Moser, Battle, Burrows, Creech, Talvela, Klemperer. 3/23 at 8: Verdi's *I Vespri Siciliani,* Levine conducting; with Scotto, Ochman, Elvira, Raimondi, Jones. 3/24 at 8: Offenbach's *Les Contes d'Hoffmann,* Chailly conducting; with Welting, Eda-Pierre, Troyanos, Howells, Domingo, Morris, Sénéchal, Velis, Macurdy, Chookasian. 3/25 at 8: Rossini's *Il Barbiere di Siviglia,* with Battle, Workman, Blake, Capecchi, Montarsolo, Di Franco. 3/26 at 8: *Die Entfuehrung aus dem Serail;* same as 3/22. 3/27 at 2: *Les Contes d' Hoffmann;* same as 3/24 (broadcast on WQXR). 3/27 at 8: *I Vespri Siciliani;* same as 3/23. 3/28 at 5: Soprano Leontyne Price, mezzo-soprano Marilyn Horne; James Levine conducting. 582-6067.

New York City Opera
At the New York State Theater

THRU MAY 2: Tues., 3/23, at 8: Puccini's *Madama Butterfly,* Effron conducting; with Haddon, Christin, Stewart, Stone. 3/24 at 8: Floyd's *Susannah,* Ferden conducting; with Esham, Stewart, Hall, Ramey. 3/26 at 8: *Madama Butterfly;* same as 3/26, except Maria Pellegrini (debut) for Haddon. 3/27 at 2: Weber's *Der Freischütz,* Keene conducting; with Shade, Esham, David Borgeson (debut), Cross. 3/27 at 8: Verdi's *La Traviata,* Salesky conducting; with Anderson, McCauley, Ellis. 3/28 at 1: Bizet's *Les Pecheurs de Perles,* Bergeson conducting; with Vaness, Price, Stone, Bassett. 3/28 at 7: Bizet's *Carmen,* Pallo conducting; with Gilmore, Haddon, Grice, Diaz.

Other

RUDDIGORE, by Gilbert and Sullivan. N.Y. G. & S. Players. New production. Symphony Space, 3/25, 3/26 at 8; 3/27 at 3 and 8; 3/28 at 2 and 7. $7-$12; seniors, children, $6-$10.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 3/24-4/4, Gilbert and Sullivan's *The Yeomen of the Guard.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

OPERATIC CONCERT—Soprano Carol Oates, tenor Mark David Coassolo, pianist William Jones. Scenes from *La Traviata* and *L'Amico Fritz,* others. Rutgers Church, 236 W. 73rd St. (877-1603), at 8. $4.

THE GLORY COACH, by Francis Barnard. Premiere of a new opera, conducted by Herbert Grossman. First Presbyterian Church, Fifth Ave. at 12th St., 3/28 at 4. Donation.

AUDITIONS WINNERS, Metropolitan Opera National Council. A recital by the young artists. Trinity Church, Broadway at Wall St. 3/24 at 1. Free.

Dance

Merce Cunningham Dance Company
At City Center

THRU 3/28, $8-$25, 3/23, 3/24 at 8: *Trails, Duets, Locale, Gallopade.* 3/25 at 8: Event #2. 3/26 at 8, 3/27 at 2: *Fielding Sixes, 10's With Shoes, Tango, Channels/Inserts.* 3/27 at 8, 3/28 at 2: *Trails, Channels/Inserts, Gallopade.*

Other

BOWYER & BRUGGERMAN AMERICAN BALLET COMEDIE—Program includes five N.Y.C. premieres. The Space at City Center (246-8989). 3/23-26 at 8, 3/27, 3/28 at 2 and 8. $8.

REMY CHARLIP, HSUEH TUNG CHEN, JUNE FINCH, RACHEL HARMS—Works by these choreographers, danced by their companies. Barnard College Gymnasium Broadway and 117th St. 3/26, 3/27 at 8. $4.

ARNETTE DE MILLE—Six solo dances. Chuck Levitan Gallery, 42 Grand St. (964-7225). 3/26, 3/27 at 8:30. $4.

GAIL DONNENFELD—Solo *No Immediate Deadline Or In a Pig's Eye.* 9 Murray St. East Elevator, 6th floor (964-4521). 3/27, 28, at 8. $4.

MARGARET JENKINS DANCE CO.—Emanu-El Midtown Y, 344 E. 14th St. (674-7200) 3/27, 3/28 at 8. $6.

MANDALA FOLK DANCE Ensemble. A "world tour of dance," from Yugoslavia to Appalachia. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (434-1900). 3/27 at 8, 3/28 at 2. $7, $8.

MORITA DANCE CO.—Works by Yoshikami, Wong, White Dog Studio, 54 White St. (732-0770). 3/26 at 8, 3/27 at 3 and 8. $4.

RIVERSIDE DANCE FESTIVAL—Wallflower Order Dance Collective. 3/24, 26 at 8, 3/28 at 2... Gus Solomons Company/Dance, two new works. 3/25, 27, 28 at 8. Riverside Church, the Drive at 120th St. (864-2929). $5.50.

SECOND AVENUE DANCE CO.—Works of Limon, Easton, et al. NYU School of the Arts, 111 Second Ave. (598-2404). 3/18, 3/19, 3/22 at 7:30; 3/20 at 3 and 7:30; 3/21 at 5. Free.

ERROLL SIMPSON AND DANCERS—Three premieres. Alex Nixon Space, 423 W. 43rd St. (246-6206). 3/27 at 8, 3/28 at 3. $6.

TAP DANCE JUNCTION, with Peggy Spina and Tony White. CAMI Hall, 165 W. 57th St. (582-4090). 3/27 at 8. $5.

VICTORIA URIS/SUSAN MARSHALL—Four premieres. Pace U. Schimmel Center, 1 Pace Pl. (285-3715). 3/26, 27 at 8. $5.

NINA WIENER AND DANCERS—Two premieres. Schönberg Theater, 219 W. 19th St. (924-0077). 3/25-27, 3/29, 4/1-3, 4/5 at 8; 3/28, 4/4 at 3. $5.

OTHER EVENTS

Happenings

ENCORE—The Golden Jubilee show at Radio City Music Hall opens 3/26, with previews 3/22-24. You'll hear Gershwin, Berlin, Bacharach, and the Beatles. You'll see updated production numbers, like "Bolero," among the 17 acts, plus *The Glory of Easter* pageant, the Rockettes, and much more. Music Hall, Sixth Ave. and 50th St. (757-3100). Daily except Thurs. $14.75, $17.75. Mon. and Tues., at 11 and 2:30; Wed.-Sun. at 2:30 and 8.

FUNNY STUFF—Comic-book convention, art show, sale, all in one, with films and guest stars; Statler Hotel, Seventh Ave. and 33rd St. 3/27, 11-9; 3/28, 11-6. $6; $10 for both days... An exhibit of original drawings by contemporary cartoonists is on through 3/26 at Manhattan Savings Bank's branch at Madison Ave. and 47th St. From noon to 2 each day, artists will be on hand to do caricatures of visitors. The show can be seen daily, 8:30 to 3. Free.

SUBWAYS AND SOCIETY—A pair of tours by the 92nd St. Y (427-6000), each at 10 a.m. on 3/28. "The Underground Art of the N.Y. Subways" focuses on skylights, mosaic artwork, stained glass. Meet at City Hall steps; $6.50. "The Social World of New York" is a bus tour, from the Y to Fraunces to Chumley's in the Village, McSorley's, the Algonquin, and Elaine's; $14.50. Advance registration a must on both.

MIMES AND MINIATURES AND MIMES—At Cooper Union, Third Ave. and 7th St., the Friends of American Mime will give a 30th-anniversary benefit program, a performance by the American Mime Theater. It's 3/26 at 6, and tickets are $5 and $25... At Brooklyn's Downtown Cultural Center, 111 Willoughby St., you can see a show of miniature artwork—paintings, constructions, photographs, sculpture—none exceeding 12 inches in any dimension. Open thru 3/27, daily 1-6; Fri. and Sat. also 7-10. Mimes YoYo and Blondini will perform at 8 on 3/26, 27; $4.

A SPRING FLING, at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens, *includes wetland walks at 10, a woodland walk at 1,* and general open-house get-acquainted meetings. 3/27, 10-1; free.

CENTRAL PARK TOUR—3/28: How to Find Your Way Around, a map-reading workshop and discovery walk in the north end. Meet at 2, Fifth Ave. and 97th St. entrance. Free.

WALK-ABOUT TOUR—Greenwich Village: A Personality of Its Own. Washington Square and environs. 3/28 at 10:45 a.m. and 1:45. Meet SW corner, Sixth Ave. and Waverly Pl. $4. Canceled if rain. (582-3460, weekdays 9-5; 914-834-5388, evenings and weekends.)

FOREST-WILDFLOWER RAMBLE—The scenic woodland at Wave Hill, Independence Ave. and 252nd St., Riverdale (549-2055). 3/27 at 2:15. Free.

SOME SALES AND FAIRS To note: An auction benefit for Bellevue South Nursery School, at the U.N. School, East River Dr. at 25th St. 3/27 at 7, bidding at 8. $12.50. Items include courses, weekends, a hayride for 26, antique lingerie... Bronx County Historical Society auction, 3/28, 1-5, at Herbert Lehman College, Goulden Ave. and Bedford Park Blvd. Viewing from noon. $1... More items and services on the block, by the Women's Evening Group, Park Ave. Synagogue, 50 E. 87th St., 3/27 at 8. $10 includes wine and cheese tasting... The Kings Bay Y invites us to its flea market, 3/28, 10-5, at 3495 Nostrand Ave., Brooklyn. New and used clothing, books, toys, artworks... 3/22, noon-5, is the last session of the Bazaar at Riverdale Temple, W. 246th St. and Independence Ave. New buyables, plus a youth carnival. Free adm... Super Crafts Sunday happens 3/28 at New Jersey's Meadowlands, 10-7; $3 for adults. Demonstrations, entertainment, things to buy and ogle... Antiques and collectibles, too, at White Plains' Westchester County Center. Dates are 3/27-28, 11-7, and it is free, until you spot that perfect treasure.

REGULARLY SCHEDULED TOURS—Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse; free... The Wetlands trails, at Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). You can see pheasant, geese, early spring flowers, along this tidal estuary. Every Sun. at 1; meet at the gate; free.

NEW YORK EXPERIENCE—Multi-screen spectacle *of New York's past and present. Shown on the* hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Sports

TENNIS—Women's Avon Championships (see story, page 70). Competing will be the top eight players on the tour. Madison Square Garden (564-4400), 3/24-28. 3/24 at 10 a.m.; $9-$13. 3/25-26 at 6: $9-$15. 3/27 at 1: two singles semifinals and doubles final; $12-$18. 3/28 at noon: consolation singles match and final; $12-$18.

HOCKEY—**Rangers,** Madison Square Garden (564-4400), $8, $11. Next home game: 3/29 at 8, vs. N.Y. Islanders... **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100), $12-$18. 3/23 at 8:05, vs. Washington. 3/25 at 8:05, vs. Montreal. 3/27 at 8:05, vs. Hartford.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). $6-$14. 3/23 at 7:35, vs. Cleveland.

COLLEGE BASKETBALL—National Invitational *Tournament. Madison Square Garden (564-4400).* Semi-final double-header, 3/22 at 6:30. 3/24 at 8: Championship game. $6-$12.50.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$16. 3/26 at 8:05, vs. St. Louis.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. $2.

Children

NIGHTINGALE—New opera by Charles Strouse, with sets by Oliver Smith; Wayne Green, musical director. First All Children's Theatre Co., guest artist John Schuck. Previews thru 4/11: Fri. at 7, Sat. at 3 and 7, Sun. at 2 and 5. 37 W. 65th St. (873-6400). $6.

AESOP'S FABLES—Rainbow Puppet Works in "The Town Mouse and the Country Mouse" and "The Contest Between the North Wind and the Sun." Washington Square Church, 133 W. 4th St. (254-9523). Sat. at 2:30. $2.50.

SPAGHETTI—Two-character mime show. N.Y. Pantomime Theater, at Vital Arts Center, 78 Fifth Ave. (242-4273). Sat. and Sun. at 3, thru 4/25. $4.

MR. EGGBEATER AND THE SOCK THIEF—Puppet show about a stolen birthday cake. Eric's Restaurant, 1700 Second Ave. at 88th St. (543-8500). Sat. and Sun. at 1 and 2:30. $2.50.

THE ARISTOCATS—Full-length cartoon film. Park East ESHI Day School, 164 E. 68th St. (737-6900). 3/28 at 2. $2.

ARCADE—Exhibition of 25 life-size marionettes, which visitors can help manipulate from a central control. NYU Merrill Hall, 90 Trinity Pl., thru 4/3. Mon.-Fri. 9 a.m.-9 p.m.

PUPPET AND MAGIC THEATRE, with Arnold Kolodner. 78th St. Theatre Lab, 236 W. 78th St. (595-0850). 3/28 at 2. $4.

UKRAINIAN PYSANKA, those beautifully "dyed" Easter eggs popular in Eastern Europe, will be shown at the Ukrainian Museum, 203 Second Ave. for the next several weeks. A workshop, free for ages 6-12, will be given 3/27, 10-12 and 1-3. 4/10, a demonstration between 1 and 5.

JUAN BOBO—Musical puppet show. Repertorio Espanol, 138 E. 27th St. (889-2850). Wed. at 11 a.m. $3.50.

CABARET FOR KIDS—Clowns, jugglers, magicians. City Lights N.Y., 347 Amsterdam Ave. (76th-77th Sts.) (580-1368). Sun. 12-2. $4. Hot-dog, pizza menu $2-$5.

MICHAEL TAUBENSLAG PRODUCTIONS—"Mother Goose Magic Show," 3/28 at 1. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634), and 1066 Madison Ave. at 81st St. (988-3404). Sun. story hours; free, with refreshments; 11 a.m. West Side, 12:30 East Side. Also, 3/28: Mike Thaler, "America's riddle king." 1, West Side; 3, East Side.

ADVENTURES IN STAR WORLDS—Nicolo Marionettes. New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. $3.50. Reservations necessary.

CINDERELLA—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. and Sun. at 2. $2.

THE THREE LITTLE PIGS, by Penny Jones & Co. Puppets. Greenwich House Music School, 46 Barrow St. (924-4589). Sun. at 1:30 and 3. $3. Reserve.

SUZANNE'S FOREST FANTASY, by Alice May's Puppets. Origami Center, 31 Union Square West (255-0469). Sun. at 2. $2.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, $9.95. Lunch: children, $5; adults, $7.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

ANDROCLES AND THE LION—A musical by First City Co., Riverwest Theater, 155 Bank St. (243-0259). Sat., noon and 2. $3; adults $5.

LITTLE PEOPLE'S THEATER CO.—"Goldilocks," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 *shows, $2 for 11 a.m. show. Reserve.*

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 3/27 at 1:30 "Peter and the Wolf," by Robbins-Zust Family Marionettes $2. ... At 2:40, Please Touch demonstration; $1.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 3/27 at 11 a.m.: Southerly Winds Duo, Barret Cobb and Joseph Stone. Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," a musical; Sat. and Sun. at 1. *"The Snow White Show," a musical; Sat. and Sun.* at 3. 50 W. 13th St. (675-6677). $2.50.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservations required (988-9093). Sat. at 10:30, 1, and 3. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. David Regal and his illusions are an added attraction thru March. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUES—**"Youngstars,"** a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 minimum, $2 cover... **"The Early Show,"** performed by children ages 7-15. At The Fives, 555 W. 57th. St. (757-4303). Sat. at 2 for brunch, show at 3. $4 minimum, $4 cover.

METROPOLITAN MUSEUM—*Fifth Ave. and 82nd* St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime... 3/27 at 1:30: "Count on your fingers African style," with Claudia Zaslavsky... 3/28 at 1:30: "The Art of Africa," with author Shirley Glubok; also, turn yourself into an African mask.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30... New exhibit: To Catch an Image, thru 5/31. Early viewing devices, old cameras, film sculptures, photographic sculptures and flip-books, films... Sun.: Special films... Sat. workshops in Comic Book Art, at 2:30. 3/27: Perspective; work on backdrops, cityscapes, and Pop-art murals. Ages 9 and up.

HUDSON PARK PUBLIC LIBRARY, 10 Seventh Ave. So. (243-6876). 3/23 at 10:30 a.m.: films. Free.

YORKVILLE PUBLIC LIBRARY, 222 E. 79th St. (744-5824). 3/25 at 4: Films for ages 3-8. Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). School days except Tues. 1-5; weekends 10-5. Free. Workshops, library, learning exhibits; special exhibit: Ashanti to Zulu, African arts and crafts. Films Sat. and Sun. at 1:30.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. 3/27 at 2: Kaleidoscope Dancers, dances of North America, Africa, Asia. 3/28 at 2: films about inventions.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $10 and under*
(M)	Moderate—Mostly $10-$25
(E)	Expensive—Mostly $25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

RAOUL'S—180 Prince St., 966-3518. Dress opt. Provençal French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only 6:30-12:30 daily. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., 226-3545. Casual. French-American. Spcls: pot-au-feu, grilled fish with mesquite wood. Res. sug. L Tues.-Sat. noon-3:30. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M-E)** AE, DC, MC, V.

SOHO RABATA—143 Spring St., 431-3993. Casual. Japanese Country. Spcls: sushi, teriyaki, yakitori, tempura. Res. nec. L Tues.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 4-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Sun.-Fri. 3-midnight, Sat. to 1. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. **American Harvest:** Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M) Greenhouse Restaurant & Wine Bar:** Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. **(M) Tall Ships Bar:** Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M).** AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D daily 5-11:30. Complete D. Piano nightly. Free D parking. **(M)** AE, CB, DC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, veal Cafe Espanol, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(M)** AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M-E)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: veal chop, fresh fish, pasta, garden-fresh vegetables. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Pianist nightly. **(M)** AE, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(E)** No Credit Cards.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I-M)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

KING LEE PALACE—33 Greenwich Ave., 989-9060. Casual. Hunan-Mandarin. Spcls: ocean flavor prawns, veal hunan style, sesame chicken. Res. nec. L daily noon-3:30. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 2 a.m. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(M)** No Credit Cards.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** No Credit Cards.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I-M)** AE, DC, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs,

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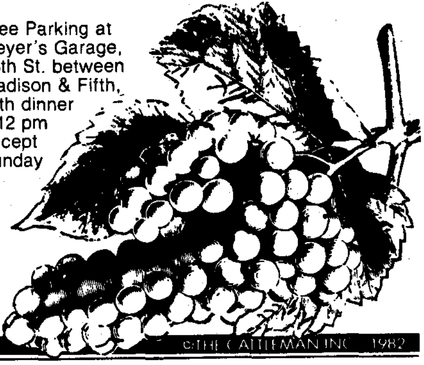
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RESTAURANT DIRECTORY

chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. (M) AE, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican-Spanish. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I) No Credit Cards.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. (M) AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11-1 a.m. (M) AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. *Provençal French. Spcls: bouillabaisse,* pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, MC, V.

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal dishes in recreation of French inn. Spcl: pigeon aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D daily 5-11. Private party room. (M) AE.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. (M) AE, CB, DC, MC, V.

MARCO OF LEXINGTON—127 Lexington Ave., at 28th St., 532-7674. Casual. Regional Italian. Spcls: white pizza, zuppa di pesce, fresh seafood, osso buco. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat. from 4:30. Private parties. Closed Sun. (M) AE, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. (I-M) AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. (I-M) AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. (I-M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun. (M) AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, veal scaloppine, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). (I) AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: poolgoki, kalbikooi, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. (I-M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. (I-M) AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. *Complete L & D. Closed Sun.* (I-M) AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

MCFEELY'S—565 W. 23rd St., 929-4432. Casual. Continental-American. Spcls: steak au poivre, bluefish, schnitzel. Res. sug. D daily 5-midnight. Pianist Tues.-Sun. 9-1 a.m. (M) AE, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight. (M) AE, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. *Continental-Nouvelle. Spcls:* Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. (M-E) AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5:30-10. (M). **Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. (I-M). **Lobby Bar** B 6:30-10. Beverages 11:30-10 p.m., Sun. from noon. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (I-M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Pianist Mon.-Sat. from 5. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (M) AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. (M) AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3:30-11, Sat. 4-11:30, Sun. 4-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)**
AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)**
AE, CB, DC, MC, V.

DOSANKO—423 Madison Ave., bet. 48th & 49th Sts., 688-8575. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)**
No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)**
AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)**
AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E)**. **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri noon-4 a.m., Sat & Sun from 5. **(M)**
AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)**
AE, CB, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Dress opt. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)**
AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. **(M)**
AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spcls: braised salmon with apple cider sauce, confit de canard, médaillon de veau with Roquefort cheese sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)**
AE, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

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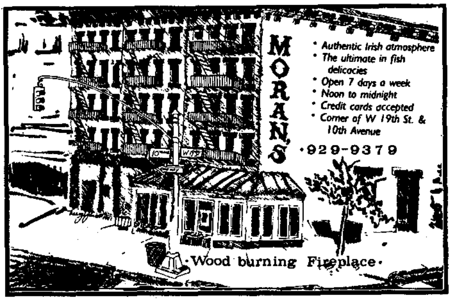
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RESTAURANT DIRECTORY

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)** AE, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

***THE RENDEZVOUS*—21 E. 52nd St., in Berkshire Place,** 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice cream. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E)**. **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E)**. Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** *Cocktails Tues.-Sat. 5-1 a.m.Pianist* 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon.-Fri. noon-11:30, Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinère, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. *noon*-3. D *Mon.-Fri.* 5-11, Sat. *from* 4:30. Closed Sun. **(M)** AE.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. *Dress opt. Szechuan-Mandarin. Spcl: crispy fish in* chili sauce. Res. sug. Open Mon.-Sat. 11 a.m.-11 p.m. Discount D parking. Closed Sun. **(I)** AE, MC.

DI PINTO DI BLU—54 W. 45th St., 840-1284, 997-9112. Casual. Continental-Northern Italian. Spcls: hot antipasto, deplumé de veau, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Closed *Sat.-Sun. Free parking after* 5. **(M)** AE, CB, DC, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 7:30. Closed Sun. **(M)** AE, CB, DC, MC.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2. Complete L & D. Free D parking after 5:30. **(I-M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

PROMENADE CAFE—Rockefeller Ctr., 757-5731. Casual. American-Continental. Spcls: roast prime ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily 4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room for 200. **(M)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open noon-midnight daily. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

COPENHAGEN—68 W. 58th St., 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. **(M)** AE, CB, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

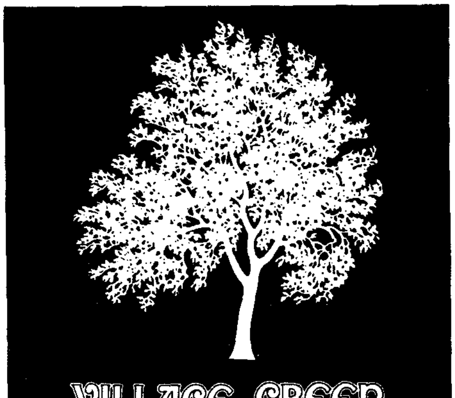
FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(I-M)** AE, CB, DC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.



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HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

THURSDAY'S—57 W. 58th St., 371-7777. Casual. *Spcls: fish, steak, burgers. Res. sug. Continuous menu* from noon. Spec. champagne Br Sun. noon-4. Dancing after 10 p.m. & Br Sun. **(I)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 5-midnight, Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Formal. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **Seafood Room:** Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. **Sushi & Sashimi Bar:** Open daily from 6 p.m. **Aquarium Lounge:** Ent. Tues.-Sat. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: *lasagna verde Fiorentino, pollo alla Toscana.* Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA PLACE—21 E. 62nd St., 838-4248. Jacket required. Haute-cuisine Parisienne. Spcls: marinated steak of lamb, fillet of sea trout poached in white butter sauce with red caviar, émincé of veal in madeira sauce with fresh walnuts. Res. sug. L Mon.-Sat. noon-2:45. Br Sun. noon-4. D Sun.-Thurs. 5:45-10:30, Fri. & Sat. 6-11. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. **(E)** AE.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: goujonette of sole, breast of chicken Virginia, steamed shrimp, feuillete of scallops. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PAPPAGALLO—230 E. 63rd St., 752-7272. Jacket required. Northern Italian. Spcls: cappelli d'angelo Pappagallo, veal chop Arno, breast of capon Medici. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Glass enclosed café. Also 540 Second Ave., at 30th St., 684-4207. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/26, 27, Junior Mance and Marty Rivera. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 3/23-28, George Coleman Quartet. 3/30-4/4, Johnny Hartman & Trio. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/23, Teruo Nakamura and the Rising Sun Band; Roland Vasquez. 3/25-27, Betty Carter and her Trio, plus a 16-piece orchestra. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun., singer pianist Arthur Siegel. 3/24, Alberta Hunter returns, Mon.-Sat. at 9 & 11. MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 3/25, The Wooden Nickel String Band. 3/27, Double Decker String Band. 3/28, Danny Kalb; Bob Zaidman & Ari Eisinger. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 3/28, Lou Stein Quintet with George Masso and Al Klink. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/23-28, The Heath Brothers, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY— 75 Bleecker St. at Broadway, 254-3130. Small room with a restaurant upstairs. 3/22, The Hipnotics; Scarlet. 3/23, The Bank; The Abstracts. 3/24, Black Out; Little Stevie Cochran & The X-Citers; Starters. 3/26, The Clonetones; The Must with Michael Musto. 3/27, The Lightnin' Harry Dee Band. 3/29, White Lines. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 3/24, The Jessica Ruff Band. 3/25, Joe and Antoinette McKenna. 3/26, Don Morrell and the Meteors. 3/27, Tony Trishka and Skyline. 3/28, Friends & Enemies; J.C. and the Microtones. 3/30, Moonbeam. 3/31, Susan Savell. Shows at 9:30 & 11. No credit cards.

THE GREAT GILDERSLEEVES—331 Bowery, 533-3940. Open seven days a week 9-4. 3/22, The Internationals. 3/23, Socket; Eintron. 3/24, Ignatz; L.A. Rock. 3/25, The Rooms; Sighs Five. 3/26, The Privates; The Starters. 3/27, The Fanz; The Secrets. No credit cards.

GREENE STREET – 101 Greene St., 925-2415. Multilevel floors for entertainment. 3/22, 29, Bob Cunningham & Bross Townsend. 3/23-27, Abbey Lincoln. 3/30, 31, Reggie Workman with Top Shelf. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 7-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 3/27, at 11, Andre De Shields. 3/28, Craig Pomranz. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with pianist Chuck Folds. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 3/25, The New York Samba Band. 3/26, 27, Saheb Sarbib Multinational Sextet & Dancers. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 3/23-27, pianist Hank Jones with George Mraz on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 3/22, 23, 29, 30, Joanne Brackeen Trio. 3/24-27, Morgana King. 3/28, Cecil Taylor Expanded Unit. 3/31, Jon Hendricks & Co. AE, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. 3/23, concert by The Five Satins, at 11 p.m. (doors open at 10). No Credit Cards.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 3/27, Mel Tormé returns. Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 4/3, Bill Henderson in "A fusion of Ellington and Gershwin," two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 3/23, Shade; George Sanders. 3/24, The Phil Garland Band. 3/26, 27, Peggie Blue. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 3/22, Tycoon; Chris Moffa & Competition. 3/23, John Galt; Neon Leon. 3/24, Ornette Coleman. 3/25, Third World. 3/26, Nitecaps; Moonbeam. 3/27, Lenny Kaye Connection; Johnny Jewell. 3/28, Leon Russell. 3/29, B.B. Buell. 3/31, RPM. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 3/23, 24, Starfleet with Dave Liebman, Jimmy Cobb, Marilyn Redfield, Walter Booker, Steve Satin. 3/25-28, Wynton Marsalis Group. 3/30, Pete Chavez. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 2/23, Oasis-Reggae. 3/24, Randy Klein. 3/25, Bleeding Art; Uptown Atomics. 3/26, Zenobia; Ethyl Eichelberger. 3/27, Topper Lilien; Hibiscus and the Screaming Violets. 3/28, Tom Steele. AE, MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 3/27, Irene Schweizer; Rudiger Carl Duo.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 3/22, Annette Sanders. 3/23-27, Buck Hill with Kenny Barron, Buster Williams, Billy Hart. 3/28, 29, Reggie Workman. 3/30-4/3, Phineas Newborn. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 4/3, James Randolph, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 3/26, "New Dimensions in Music" with Kalaparush, Ahmed Abdullah, Sirone and Rashid Sinan. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 3/22, 29, Mel Lewis Big Band. 3/23-28, Dannie Richmond Quintet. 3/30-4/1, George Adams Quartet featuring Don Pullen. No credit cards.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 3/22, Buzz Dakota and Chance Band. 3/23, Middle of the Road. 3/24, 25, John Lincoln Wright and the Sourmash Review. 3/26, 27, Soozie and High in the Saddle. 3/28, Jim Lauderdale Band. 3/29, Blackwater. 3/30, The Pearl Studs. 3/31, Dixie Doughboys. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 3/22, Artemus Pyle Band and Powder Blues. 3/25, Aztec Two-Step and Rick Danko. 3/26, 27, Old Salt and Inside Straight. 3/28, Kinky Friedman. 3/29, Jr. Walker and the All-Stars; Big Twist and the Mellow Mellows. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. *Continuous entertainment by comics and* singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. 3/22-27, impressionist Randy Credico & singer Barbara Jean English, Mon.-Sat. at 9:30 and midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. *Nightclub/theater featuring magic, comedy, mime &* music. Tues., Showcase. Wed., Pamela Smith. Thurs., Guy Davis. Fri. & Sat. mentalist Marvin Bakalar. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

ELECTRIC CIRCUS—100 Fifth Ave., 989-7457. A three-level complex, featuring disco, light show, local bands, live acts, *everything!.* AE.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Pianist-singer Debra Eastman plays, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident *20-piece orchestra plays everything from country-*western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Tues., Thurs., Sat. & Sun. from 2:30; Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephan Donet Trio. Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

Floor Shows

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 3/26, 27, Michael Owen. 3/30, 31, Susan Halperin. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Carnivale Musicale" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. 3/23-28, singer Sheilah

MacRae. 3/30-4/4, Lainie Kazan, twice nightly 9 & 11:30, except Mon. Upstairs: **El Sultan,** with belly-dancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

THE DIVE—257 W. 29th St., 695-4516. The Dive's Cabaret Review, Fri. at 10, Sat. 9:30 & 11:30. Cheek-to-cheek dancing between and after shows with the Three Play Orchestra. No Credit Cards.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 3/22-24, Clare Bathe. 3/25-27, Ronn Lucas. 3/29, Robert Mays. 3/30-4/3, Jessica James; Craig Pomranz. AE, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 3/24-27, 31-4/3. singer Julie Budd. Shows at 11:30 AE, CB, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Restaurant/cabaret. 3/22, 'Avant-Garde Follies' featuring Michael Canick, Wendy Chambers, Louis Grenier, Tom Murrin. 3/23, 24, Widespread Jazz Orchestra. 3/25-27, David Little; The High Heeled Women. AE, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. **Broadway:** 3/25-27, 4/1-3, Laurie Beechman, Thurs.-Fri. at 11, Sat. 11 and 1 a.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Wed. & Sun. at 9, Thurs.-Sat. at 9 & midnight, *"Forbidden Broadway",* a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *Panache.* Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Goodtime Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Thru March, "Martel Madness," Wed.-Thurs. at 9 & 11:30, Fri.-Sat. at 9:30 & 12:30, Sun. at 7:30 & 10:30. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

WEST BANK CABARET—407 W. 42nd St., 695-6909. 3/24, "A Festival of Cabaret Entertainment. 3/25, Belles Jeste; Jonathan Katz. 3/26, Leonake; Debbie Lessor; John Lenahan. 3/27, "Hollywood Hotel" revue with Lee Meredith. AE, MC, V.

Hotel Rooms

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 3/31, Sylvia Syms, Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist Bob Solone, Thurs.-Fri. 5:30-10:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Kismet Lounge:** singer Peter Dean and pianist Buddy Weed. from 6 to midnight, Mon.-Fri. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 4/3, Denise Clemente, Mon.-Sat. at 9:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 4/3, *"Can't Help Singing... a salute to... Jerome Kern"* featuring Terry Burrell, Cris Groenendaal, Ira Hawkins, and Judy Kaye, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 3/27, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

UN PLAZA—44th St., & First Ave., 355-3400. **Ambassador Lounge:** A greenhouse with muted lights and Dick Hankinson at the piano, Mon.-Fri., 5:30-12:15 a.m. Sat. from 5:30, composer/pianist Baldwin Bergersen. Sun. 6-midnight, pianist Earl Rose. Brunch, 12-3, Dick Hankinson plays. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer Jack Moore Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. French restaurant with pianist John Bayless, music from 7:30 to midnight, Mon.-Sat. Closed Sun. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues. from 10, pianist-singer Charles Cochran. Wed.-Sun., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 9, The Ruby Braff Trio. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** singer-pianist Barbara Rose performs Tues.-Fri. 6:30-midnight, Sat. 7-1 a.m. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/22, Laurie Krauz. 3/23, Lynn Lello, 3/24, Kathy Miller. 3/25, Bruce Hopkins. 3/26, Semina de Laurentis. 3/27, Karen Mason with Brian Lasser. 3/28, Margaret Wright. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 3/22, 28, 29, Vinson Hill. 3/23-27, 30-4/3, Sammy Price. AE.

LE VERT GALANT—109 W. 46th St., 582-7989. Great French restaurant. Pianist/singer Danny Apolinar in lounge Tues. from 7:30. Johnny & Carlos Duo entertain, Wed.-Sat. from 7:30. AE, CB, DC, MC, V.

PIANO BAR—68th St. & Broadway, 787-2501. Singer Houston Allred, Wed.-Sun. Open nightly from 9. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Thurs.-Sat., 8:30 until late, late, song stylist Louis Hancock at the piano, with Bobby Arkin on bass. AE, DC, MC, V.

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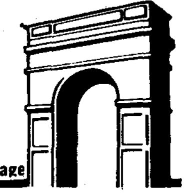
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RADIO HIGHLIGHTS

Wed., Mar. 24

3:00/WNCN—Mozart: Duos for 2 Horns (Czech Phil. Wind Ensemble).
WNYC—Henry: Variations for a Door & A Sigh.
4:00/WNCN—Ravel: Miroirs: La Vallees des cloches (Richter).
5:00/WNCN—Beethoven: Sonata for 2 Pianos in D, Op. 6 (Demus, Shetler).
5:06/WQXR-AM/FM—Schubert: 5 German Dances. **Paganini:** Violin & Guitar Sonata in D, Op. 3.
6:00/WNCN—Enesco: Roumanian Rhapsody in A, Op. 11 #1 (Silvestri).
6:30/WNYC—Schoenberg: 6 Pieces for Piano 4-Hands (Postnikova, Rozhdestvensky).
7:00/WNCN—Rachmaninov: Piano Cto #1 in f-sharp, Op. 1 (Janis/Reiner).
8:00/WNYC—Delius: Violin Cto (Sammons, Sargent).
8:06/WQXR-AM/FM—Haydn: Sym #100 in G "Military."
9:00/WNCN—Mozart: Piano Cto #25 in C (Moravec/Vlach).
10:00/WNCN—Prokofiev: Piano Cto #3 in C (Wayenberg/Vandernoot).
11:00/WNCN—Taneyev: Trio, Op. 21 (Oistrakh, Bondarenko, Terian).

Thu., Mar. 25

3:00/WNCN—Scriabin: Sym #4, Op. 54 "Poem of Ecstacy" (Mehta).
WNYC—Vera Zorina Lieberson discusses the music of Igor Stravinvksy.
4:00/WNCN—Shostakovich: Violin Cto #1 in a, Op. 99 (D. Oistrakh/Mitropoulos).
5:00/WNCN—Scott: Danse Negre (Verbit).
5:06/WQXR-AM/FM—Gluck: Che faro senza Euridice from Orfeo ed Euridice.
6:00/WNCN—Hummel: Septet in d, Op. 74 (MHS Ensemble).
6:30/WNYC—Boccherini: Qnt #1 in D for Guitar & Strings (Romero, Acad. of St. Martin-in-the-Fields).
7:00/WNCN—Catalani: Lorelei: Dance of the Water Nymphs (Toscanini).
8:00/WNCN—Lasso: Prophetiae Sibyllanum (Venhoda).
WNYC—Vivaldi: Cto in C for 2 Oboes & 2 Clarinets (Stadlmair).
8:06/WQXR-AM/FM—Haydn: Oboe Cto in C.
10:00/WNCN—Mozart: Piano Cto #21 in C (Schnabel/Sargent).
11:00/WNYC—Bartok: Violin Sonata #2 (Luca, Schonfeld).

Fri., Mar. 26

3:00/WNCN—Debussy: Images pour orchestre (Ansermet).
WNYC—Reich: Octet.
4:00/WNCN—Schubert: Impromptu in A-Flat, Op. 90, #4 (Schnabel).
5:00/WNCN—A-L. Couperin: Pieces de clavecin: Highlights (Pearlman).
5:06/WQXR-AM/FM—Bizet: Carillon from L'Arlesienne Suite #1.
6:00/WNCN—Mozart: Serenade #6 in D "Serenata Notturna" (Desarzens).
7:00/WNCN—Bartok: Hungarian Folk Tunes (Bartok).
7:30/WNYC—Thomas: Hamlet (Hale/Rigacci).
8:00/WNCN—Handel: Water Music: Minuet (Canadian Brass).
8:06/WQXR-AM/FM—Hindemith: Concert Music for Strings & Brass.
9:00/WNCN—Tartini: Violin & Piano Sonata in g "The Devil's Trill" (Juliet, Brassard). Recorded at the 92nd St. YM-YWHA.
9:06/WQXR-AM/FM—Ravel: Alborada del Gracioso (Muti).
11:00/WNCN—J.C.F. Bach: Flute & Continuo Sonata in F (Mantz, Bach).

Sat., Mar. 27

9:06 a.m./WQXR-AM/FM—Haydn: Piano Sonata #49 in E-Flat.
10:00 a.m./WNCN—D'Indy: La Foret Enchantee, Op. 8 (Dervaux).
WNYC—Nathan Milstein, violinist.
10:06 a.m./WQXR-AM/FM—Milhaud: Le Train Bleu.
11:00 a.m./WNCN—Hindemith: 8 Pieces for Flute Solo (B. Boyd).
12:00/WNYC—Dvorak: Piano Qnt in A, Op. 81 (Ax, Cleveland).
12:06/WQXR-AM/FM—Mozart: Divertimento in B-Flat.
1:00/WNCN—Shostakovich: Piano Cto #2 in F, Op. 102 (Bernstein/Bernstein).
WNYC—Mahler: Sym #10 (Ax, Rattle).
2:06/WQXR-AM/FM—Offenbach: Les Contes d'Hoffman. Live from the Metropolitan Opera.
3:00/WNCN—J. Strauss Jr.: Tales from the Vienna Woods, Op. 325 (Ormandy).
4:00/WNCN—Schubert: Sym #3 in D (Mehta).
6:30/WQXR-AM/FM—Dittersdorf: Cto for 2 Violins & Strings in C.
7:00/WNCN—Webern: 5 Orchestral Pieces, Op. 10 (Boulez).
8:00/WNCN—Walton: Facade (Ashcroft, Scofield/Walton).
9:06/WQXR-AM/FM—Bernstein: Ov for Orch "Slava"; Songfest; Sym #2 "Age of Anxiety" (Maazel).
11:00/WNCN—Faure: Qt in e, Op. 121 (Loewenguth String Qt).
11:30/WNYC—Beethoven: Piano Trio #5 in D, Op. 70, #1 "Ghost Trio" (Demus, Maier, Mandalka).

Sun., Mar. 28

9:06 a.m./WQXR-AM/FM—Durufle: Excerpts from Requiem.
10:00 a.m./WNCN—Schreidler: Guitar Sonata in D, Op. 21 (S. Abreu, E. Abreu).
WNYC—Yehudi Menuhin with Family & Colleagues. **Bach:** Cto in d for 2 Violins (Menuhin/Enesco/Monteux).
10:06 a.m/WQXR-AM/FM—Beethoven: Violin & Piano Sonata #1 in d, Op. 75.
11:00 a.m./WNCN—Wagner: Die Walkure: Walkurenritt (Nilsson, Salminen).
12:00/WNYC—Music of the French Baroque.
1:00/WNCN—Mussorgsky: Pictures at an Exhibition (Solti).
1:06/WQXR-AM/FM—Khatchaturian: Cto-Rhapsody for Cello & Orch.
3:00/WNCN—Beethoven: Piano #26 in E-Flat, Op. 81a "Les Adieux" (Schnabel).
3:06/WQXR-AM/FM—Mozart: Piano Cto #22 (Leinsdorf).
4:00/WNCN—Various: French Music of the 16th Cent. (Rooley).
5:00/WNCN—Lalo: Symphonie espagnole, Op. 21 (Francescatti/Mitropoulos).
6:00/WNCN—Brahms: Intermezzo in e, Op. 119, #2 (R. Serkin).
WNYC—Dvorak: Bagatelles, Op. 47 (Chamber Music Society of Lincoln Center).
7:00/WNCN—Weber: Oberon (Grobe, Nilsson, Domingo, Prey/Kubelik).
7:06/WQXR-AM/FM—Boccherini: Cello Cto #2 in D.
8:00/WNYC—Medieval works by La Fontaine Andreuse.
11:30/WNYC—Busoni: Fantasia contrappuntistica (Serkin, Goode).

Mon., Mar. 29

3:00/WNCN—Prokofiev: Sym #7 in c-sharp, Op. 131 (Previn).
4:00/WNCN—Mendelssohn: Sym #3 in a, Op. 56 "Scotch" (Delogu).
5:00/WNCN—Bartok: Rhapsody #1 for Violin & Piano (Luca, Schoenfield).
5:06/WQXR-AM/FM—Berwald: Elfenspiel. **Glinka: A Night in** Madrid.
6:00/WNCN—Glazounov: Chant du menestrel for Cello & Orch, Op. 71 (Rostropovich/Ozawa).
7:00/WNCN—Walton: Sym #2 (Szell).
7:30/WNYC—Bach: Toccata & Fugue in d (Biggs).
8:00/WNCN—Rimsky-Korsakov: Le Coq d'Or: Hymn to the Sun (Pons).
8:06/WQXR-AM/FM—Haydn: Mass #12 in B-Flat "Harmoniemesse."
9:00/WNCN—Schumann: Frauenliebe und Leban, Op. 42 (Ciesinski, Frank). Recorded at the 92nd St. YM-YWHA.
9:06/WQXR-AM/FM—Moussorgsky: Pictures at an Exhibition (Ozawa).
9:30/WNYC—Bernstein/Beethoven: Sym #9 (Bernstein). Simulcast with WNET/13.
11:00/WNCN—Handel: Violin & Harpsichord Sonata in g, Op. 1, #10 (Grumiaux, Veyron-Lacroix).

Tues., Mar. 30

3:00/WNCN—Dvorak: Scherzo Capriccioso, Op. 66 (Haitink).
WNYC—Music from the Carmina Burana.
4:00/WNCN—Schubert: Fantasia in C, Op. 15 "Wanderer" (Frankl).
5:00/WNCN—Boccherini: Qnt #52 in g, Op. 42 (Esterhazy String Qt).
5:06/WQXR-AM/FM—Ponchielli: Dance of the Hours (Act III) from *La Gioconda*.
6:30/WNYC—Faure: La Bonne Chanson (Singher, Goode, Tree, Naegele, Molieri, Grebanier).
7:00/WNCN—Hindemith: Viola & Chamber Orch Cto, Op. 36, #4 (Doktor, Soloists of Cto Amsterdam).
8:00/WNCN—G. Sammartini: Flute Cto in F (Rampal/Ristenpart).
WNYC—Walton: Henry V, Suite of Film Music (Walton).
8:06/WQXR-AM/FM—Martinu: Sym #2.
9:06/WQXR-AM/FM—Treasures from the WQXR library.
11:00/WNYC—Haydn: Trio in G for Flute, Violin & Cello, Op. 38, #2 (Kuijken Trio).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Mar. 24-26 and 29-30

② **WCBS** 212-975-4321
④ **WNBC** 212-664-4444
⑤ **WNEW** 212-535-1000
⑦ **WABC** 212-887-7777
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⑪ **WPIX** 212-949-2428
⑬ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-566-3112
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓢ **SHOWTIME** 212-880-6600
Ⓤ **UPTOWN** 212-942-7200
Ⓦ **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
⑤ New Zoo Review
⑦ News
⑨ Joe Franklin
⑪ Wed-Fri/Another Life
Mon/Carrascolendas
Tue/I Dream of Jeannie
Ⓗ Wed/**Movie**: Lefty, the Dingaling Lynx. Part I.
Mon/In Shape With Von Drake
Ⓢ Thu/Winters/Reynolds

6:25
④ Health Field
⑦ Listen and Learn

6:30
② Captain Kangaroo
⑤ Popeye
⑪ Hot Fudge
⑬ Wed-Fri,Tue/Captioned News
Mon/Inside Albany
Ⓗ Thu/In Shape With Von Drake
Tue/**Movie**: Olly Olly Oxen Free
Ⓢ Thu/**Movie**: Island of Nevawuz

6:45
㉑ A.M. Weather
Ⓗ Fri/**Movie**: Smuggler's Cove

7:00
② Morning
④ Today
⑤ Great Space Coaster
⑦ Good Morning America
⑨ Jimmy Swaggart
⑪ Josie and the Pussycats
⑬ Nightly Business Report
㉑ Lilias, Yoga and You
Ⓗ Wed/**Movie**: Lefty, the Dingaling Lynx. Part II.
Mon/**Movie**: The Secret of Seagull Island
Ⓢ Tue/**Movie**: King of Kings

7:30
⑤ Woody & Bugs
⑨ Jim Bakker
⑪ MGM Cartoons
⑬ MacNeil/Lehrer Report
㉑ Wed-Fri, Tue/L.I. Newsview
Mon/NASA at Work
Ⓗ Thu/The Littlest Mermaid
Ⓢ Wed/**Movie**: Big Red One
Thu/**Movie**: The Competition
Fri,Mon/**Movie**: Meeting Halfway

8:00
⑪ Tom and Jerry
⑬ Wed-Fri/N.J. Nightly News
Mon/Inside Albany
㉑ Sesame Street
Ⓗ Wed/**Movie**: A Nightingale Sang in Berkeley Square
Thu/**Movie**: The Secret of Seagull Island
Fri/Sneak Preview
Tue/**Movie**: The Black Pearl
Ⓢ Fri/**Movie**: Countdown to Disaster
Mon/Eubie

8:30
⑤ Flintstones
⑨ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
⑪ Magilla Gorilla
⑬ Over Easy
Ⓗ Fri/**Movie**: Charlie Chan and the Curse of the Dragon Queen

9:00
② World of People
④ Donahue
⑤ Brady Bunch
⑦ Richard Simmons
⑨ Straight Talk
⑪ Flipper
⑬ Sesame Street
㉑ Instructional School Service through 3 p.m.
Ⓗ Mon/Boxing's Best: Jack Johnson
Ⓢ Fri/Winters/Feldon

9:30
② Jokers Wild
⑤ My Three Sons
⑦ Good Morning New York
⑪ Gentle Ben
Ⓢ Wed,Fri,Mon/Aerobicize

10:00
② One Day at a Time
④ Regis Philbin
⑤ Waltons
⑨ Romper Room
⑪ Civic Programming
⑬ Instructional programming thru 4 p.m.
Ⓗ Wed/**Movie**: Dirty Tricks
Thu/**Movie**: The Black Pearl
Fri/**Movie**: Any Which Way You Can
Mon/**Movie**: Chapter Two
Tue/Standing Room Only: Barefoot in the Park
Ⓢ Wed/**Movie**: Tunnel of Love
Thu/**Movie**: Four Horsemen of the Apocalypse
Fri/**Movie**: A Global Affair
Mon/**Movie**: The Tender Trap
Tue/**Movie**: Never So Few

10:30
② Alice
④ Blockbusters
Ⓦ Wed/**Movie**: Morgan
Thu/Barry Manilow
The Little Mermaid
Mon/**Movie**: I Sent a Letter to My Love
Tue/**Movie**: Rock, Rock, Rock

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Hour Magazine
⑦ Love Boat
⑨ John Davidson
⑪ Medical Center
Ⓦ Fri/Pointer Sisters

11:30
④ Battlestars
Ⓗ Wed/**Movie**: Oh, God!
Ⓢ Fri/Winters/Reynolds

12 **NOON**
② Tattletales
④ Password Plus
⑤ Midday
⑦ Family Feud
⑨ News
⑪ Candid Camera
Ⓗ Thu/Flashback: The Great Plague
Fri/Money Matters
Ⓢ Wed/**Movie**: Dressed to Kill
Fri/**Movie**: Final Conflict
Mon/**Movie**: Bustin' Loose

12:30
② Young and the Restless
④ Doctors
⑦ Ryan's Hope
⑪ Inn Midday Edition
Ⓗ Fri/**Movie**: Lost Horizon
Mon/**Movie**: I Sent a Letter to My Love
Tue/**Movie**: A Nightingale Sang in Berkeley Square
Ⓢ Thu/**Movie**: Bronco Billy
Tue/**Movie**: Thief

1:00
② Wed-Fri,Tue/As the World Turns
④ Days of Our Lives
⑦ All My Children
⑨ Tic Tac Dough
⑪ 700 Club
Ⓗ Thu/**Movie**: The Rollicking Adventures of Eliza Fraser

1:10
② Mon/News Report: Columbia in Space - The Third Journey

1:30
② Mon/As the World Turns
⑤ Love American Style
⑨ Pitfall
Ⓗ Wed/Standing Room Only: Barefoot in the Park

2:00
④ Another World
⑤ Ghost and Mrs. Muir
⑦ One Life to Live
⑨ Bullseye
⑪ Odd Couple
Ⓢ Wed,Fri,Mon/Aerobicize

2:30
② Search for Tomorrow
⑤ Bewitched
⑨ Match Game
⑪ Magic Garden
Ⓗ Fri/**Movie**: Chapter Two
Mon/Flashback: The Great Plague
Tue/**Movie**: Oh, God!
Ⓢ Wed/**Movie**: Somewhere in Time
Thu/**Movie**: One on One
Fri/Laff-a-Thon
Mon/**Movie**: Bronco Billy

3:00
② Guiding Light
④ Texas
⑤ Get Smart
⑦ General Hospital
⑨ Bonanza
⑪ Krofft Superstars
㉑ Lilias, Yoga and You
Ⓢ Fri,Tue/Winters/Reynolds

3:30
⑤ Brady Bunch
⑪ Tom and Jerry
㉑ Villa Alegre
Ⓗ Thu/Women's Gymnastics
Mon/**Movie**: Lost Horizon
Ⓢ Fri/Meeting Halfway
Tue/Showtime's Hollywood

4:00
② Barnaby Jones
④ Wed,Thu,Mon,Tue/Bob Newhart
Fri/Body Works
⑤ Gilligan's Island
⑦ Edge of Night
⑨ Wed/**Movie**: The Thing (1951). James Arness, Dewey Martin. Terrific fifties sci-fi, with uncredited direction by Howard Hawks, presently being remade by John Carpenter.
Thu/**Movie**: The Monster Club (1981). Vincent Price, Donald Pleasance. A punk club gathering of mythic monsters.
Fri/**Movie**: King Kong (1933). Bruce Cabot, Fay Wray. The priceless original, a sweet horror movie with special effects way ahead of its time.
Mon/**Movie**: Brute Force (1947). Burt Lancaster, Hume Cronyn. A sadistic guard adds to the righteous hatred of prison inmates. Gritty, well-made and exciting.
Tue/**Movie**: Experiment in Terror (1962). Glenn Ford, Lee Remick. Stylish Blake Edwards thriller; nicely paced and acted.
⑪ Scooby Doo
⑬ Sesame Street
㉑ Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Digest
Ⓗ Wed/**Movie**: Any Which Way You Can
Ⓢ Fri/**Movie**: Countdown to Disaster
Tue/**Movie**: Starvengers

4:30
④ Mary Tyler Moore
⑤ What's Happening
⑦ People's Court
⑪ Good Times
㉑ Electric Company
Ⓗ Thu/**Movie**: Bedknobs and Broomsticks
Tue/Stevie Nicks in Concert
Ⓢ Wed,Mon/**Movie**: Pinchcliffe Grand Prix
Thu/**Movie**: Island of Nevawuz

5:00
② ④ ⑦ News
⑤ Bionic Woman
⑪ Little House on the Prairie
㉑ Sesame Street
㉛ Wed/American Indian Artists
Thu,Mon/To be announced
Fri/Life on Earth
Ⓗ Fri/Sneak Preview

5:15
⑬ Mister Rogers' Neighborhood

5:30
⑪ Little House on the Prairie
㉛ Wed/Tom Cottle
Mon/Were You There
Tue/Checking It Out
Ⓗ Fri/**Movie**: Smuggler's Cove
Mon/In Shape With Von Drake
Tue/**Movie**: Olly Olly Oxen Free
Ⓢ Thu/Short Picks
Fri/Fractured Flickers

Evening, Mar. 24-26 and 29-30

Wed., Mar. 24

6:00
② ④ ⑦ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Laverne & Shirley
⑬ Dick Cavett
㉑ 3-2-1 Contact
㉛ Brooklyn College Presents
Ⓗ **Movie**: Lefty, the Dingaling Lynx. Part I.
Ⓢ **Movie**: Big Red One

6:30
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Motorweek
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked For It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ New Voice
Ⓗ **Movie**: Lefty, the Dingaling Lynx. Part II.

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ People's Court
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ Up and Coming

8:00
② Herbie, the Love Bug
④ Real People
⑤ PM Magazine
⑦ Greatest American Hero
⑨ **Basketball**: Nets vs. Phila. '76ers
⑪ **Movie**: Bachelor in Paradise (1961). Bob Hope, Lana Turner. Typical Hope hijinks, a little tired.
⑬ Closing Ranks. An espionage drama, starring Joss Akland, Harry Andrews.
㉑ The Gentle Killers
㉛ Non-Fiction Television
Ⓗ **Movie**: A Nightingale Sang in Berkeley Square
Ⓢ Bizarre
Ⓦ **Movie**: Harold & Maude

8:30
⑤ Carol Burnett
Ⓢ Laff-a-Thon

9:00
② WKRP in Cincinnati
⑤ Merv Show

TELEVISION

⑦ Fall Guy
⑬ Middletown
㉑ Alfred Hitchcock
㉛ Humanities Through the Arts
Ⓤ **Movie:** Just a Gigolo
Ⓢ Jonathan Winters and Debbie Reynolds

9:30
② Baker's Dozen
④ Facts of Life
㉑ Doctor in the House
㉛ American Story
Ⓢ **Movie:** Dressed to Kill

9:45
Ⓦ **Movie:** Tunnelvision

10:00
② Shannon
④ Quincy
⑤ ⑪ News
⑦ Dynasty
㉑ Austin City Limits
㉛ Japan: *Living/* Changing Tradition
Ⓗ **Movie:** Eyewitness

10:30
⑨ National Invitational Tournament Final Round
⑪ News
⑬ Close Harmony
㉛ Understanding Human Behavior

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑪ Honeymooners
⑬ Dick Cavett
㉑ L.I. Newsview
㉛ Humanities Through the Arts
Ⓤ **Movie:** Just a Gigolo
Ⓦ **Movie:** The Harder They Come

11:30
② **Movie:** Blue Sunshine (1977). Zalman King, Robert Walden. *Unusual psychological thriller.*
④ Tonight
⑤ Starsky & Hutch
⑦ Nightline
⑪ Saturday Night
⑬ World Special
㉑ Captioned News
㉛ American Story
Ⓢ **Movie:** Bustin' Loose

11:45
⑬ I Remember Nelson
Ⓗ Sneak Preview

12 **MIDNIGHT**
⑦ Love Boat
㉑ Latenight
㉛ Japan: Living/ Changing Tradition

12:15
Ⓗ **Movie:** Dirty Tricks

12:30
④ Late Night with David Letterman
⑤ Get Smart
⑨ **Movie:** Swingin' Summer (1966). Chuck Connors, Michael Rennie.
⑪ Star Trek
㉛ Understanding Human Behavior

1:00
⑤ Rat Patrol

1:05
Ⓢ **Movie:** Deathrace 2000

1:10
⑦ **Movie:** Fathom (1967). Tony Franciosa, Raquel Welch.

1:30
④ Here's Lucy
⑤ Love American Style
⑪ News

1:41
② **Movie:** Blood Sport (1973). Ben Johnson, Larry Hagman.

1:45
Ⓗ **Movie:** The Postman Always Rings Twice

2:00
④ Mary Tyler Moore
⑤ **Movie:** Fort Worth (1951). Randolph Scott, David Brian. The only thing that saves a Western town from outlaws is Scott's gun.
⑨ Joe Franklin
⑪ **Movie:** Son of Paleface (1952). Bob Hope, Jane Russell. Hope rides again in this slapstick Western spoof.

2:30
④ Millionaire
Ⓢ Bizarre

3:00
⑦ News
⑨ **Movie:** Ride Beyond Vengeance (1966). Chuck Connors, Michael Rennie. The trials of a Western martyr. So-so, *with interesting* character types.

3:10
② Leave It To The Women

3:15
Ⓢ **Movie:** Somewhere in Time

3:40
② **Movie:** The Long Shadow (1964). Susan Hampshire, John Crawford. A story about Hungarian refugees.

3:45
Ⓗ **Movie:** Any Which Way You Can

3:53
② Leave It To The Women

4:00
⑪ Hazel

4:30
⑨ Let's Make a Deal
⑪ Abbott and Costello

5:00
⑪ Biography

5:30
⑨ Morning Stretch
⑪ Black Conversations
Ⓢ Laff-a-Thon

5:45
Ⓗ Sneak Preview

Thu., Mar. 25

6:00
② ④ ⑦ News
⑤ Charlie's Angels
⑨ Hawaii Five-0
⑪ Laverne & Shirley
⑬ Dick Cavett
㉑ 3-2-1 Contact
㉛ N.Y.U. Broadcast Lab
Ⓢ **Movie:** Bronco Billy

6:30
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Sport Fishing
㉛ City Comment
Ⓗ The Littlest Mermaid

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked For It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Righteous Apples
Ⓗ Time Was . . . the '40s

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Where Were You?
⑨ *Entertainment* Tonight
⑪ News
⑬ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ Black Star of the Silver Screen

8:00
② Magnum, P.I.
④ Fame
⑤ PM Magazine
⑦ Police Squad
⑨ **Movie:** Command Decision (1949). Clark Gable, Walter Pidgeon. Fighting the good fight in WW2.
⑪ **Movie:** The Glass House (1972). Alan Alda, Vic Morrow. Throwing some great stones, in this interesting prison drama based on a Truman Capote story.
⑬ New York & Co.
㉑ Women's Digest
㉛ Black Stream
Ⓗ Boxing's Best: Jack Johnson
Ⓢ **Movie:** One on One
Ⓦ **Hockey:** Islanders vs. Montreal Canadiens

8:30
⑤ **Special:** Healthbeat: "Oh, My Aching Back"
⑦ Bosom Buddies
⑬ Sneak Previews
㉑ Norman Rockwell's World: An American Dream
Ⓗ **Movie:** Oh, God!

9:00
② Cagney & Lacey
④ Diff'rent Strokes
⑤ Merv Show
⑦ Barney Miller
⑬ **Movie:** Becket (1964). Richard Burton, Peter O'Toole. Superb film about the stormy friendship between the *Archbishop of* Canterbury and King Henry II.
㉑ Sneak Previews
㉛ It's Everybody's Business
Ⓗ **Movie:** The Rollicking Adventures of Eliza Fraser
Ⓤ **Movie:** Caveman

9:30
④ Gimme a Break
⑦ Taxi
㉑ Charley. A documentary on country *music superstar Charlie* Pride.
㉛ Contemporary Health Issues

10:00
② Knots Landing
④ Hill Street Blues
⑤ ⑪ News
⑦ 20/20
⑨ Meet the Mayors
㉑ More of That Nashville Music
㉛ American Government Survey
Ⓢ Two Top Bananas

10:30
⑨ Newark and Reality
⑪ News
㉑ Tony Brown's Journal
㉛ It's Everybody's Business

10:45
Ⓦ **Movie:** Fear No Evil

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Benny Hill
⑪ Honeymooners
㉑ L.I. Newsview
㉛ Contemporary Health Issues
Ⓢ **Movie:** Killing Kind
Ⓤ **Movie:** Caveman

11:30
② Quincy
④ Tonight
⑤ Starsky & Hutch
⑦ Nightline
⑨ Racing from Yonkers
⑪ Saturday Night
⑬ Dick Cavett
㉑ Captioned News
㉛ American Government Survey
Ⓗ **Movie:** The Secret of Seagull Island

12 **MIDNIGHT**
⑦ Vegas
⑨ **Movie:** Belle Star (1941). Gene Tierney, Randolph Scott. Hard-to-believe bio of notorious female leader of bandits.
⑬ American Playhouse: Pilgrim, Farewell
㉑ Latenight

12:30
④ Late Night with David Letterman
⑤ Get Smart
⑪ Star Trek
Ⓦ **Movie:** Squeeze Play

12:35
Ⓢ **Movie:** Bronco Billy

12:40
② McMillan & Wife

1:00
⑤ Rat Patrol

1:10
⑦ **TV Movie:** Returning Home (1975). Dabney Coleman, Tom Selleck. Based on "Best Years of Our Lives."

1:15
Ⓗ **Movie:** Wholly Moses!

1:30
④ Here's Lucy
⑤ Love America Style
⑪ News

2:00
④ Mary Tyler Moore
⑤ **Movie:** Anthony Adverse (1936). Fredric March, Olivia de Havilland. Lavish Hollywood adaptation of Hervey Allen's historical romance.
⑨ Joe Franklin
⑪ **Movie:** The Magic Box (1954). Robert Donat, Laurence Olivier. Bio of a little-known inventor of motion pictures. Outlandish cast of British greats; intriguing drama.

2:20
② **Movie:** Blood Feud (1973). James Stewart, Strother Martin.

2:30
④ Millionaire

2:35
Ⓢ Two Top Bananas

2:40
⑦ News

3:00
⑨ **Movie:** The Miracle of Morgan's Creek (1944). Betty Hutton, Eddie Bracken. Charismatic Preston Sturges satire; great performances and wry comedy.
Ⓗ **Movie:** The Stunt Man

3:35
Ⓢ **Movie:** Killing Kind

3:49
② Leave It To The Women

4:00
⑪ Hazel

4:19
② **Movie:** Nightmare (1968). Martin Balsam, Troy Donahue, Cloris Leachman.

4:30
⑨ Let's Make a Deal
⑪ Abbott and Costello

5:00
⑪ Biography

5:10
Ⓢ **Movie:** The Competition

5:15
Ⓗ The Best of On Location

5:30
⑨ Morning Stretch
⑪ Open Mind

Fri., Mar. 26

6:00
② News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Laverne & Shirley
⑬ Dick Cavett
㉑ 3-2-1 Contact
㉛ Brooklyn Magazine
Ⓢ **Movie:** Tunnel of Love

6:30
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Old Houseworks
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ⑦ News
⑤ M*A*S*H
⑨ You Asked For It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ From Jumpstreet
Ⓗ Real Detectives: The Speck Case
Ⓤ **Movie:** Caveman

7:30
② **Special:** Radio City's Golden Gala. With Dennis Cunningham.
④ Family Feud
⑤ All in the Family
⑦ That's Hollywood
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ South by Northwest

8:00
② Dukes of Hazzard
④ NBC Magazine
⑤ PM Magazine
⑦ Benson
⑨ **Hockey:** Rangers vs. Buffalo Sabres
⑪ **Movie:** A High Wind in Jamaica (1965). Anthony Quinn, James Coburn. Children left adrift on a boat bare their ids à la Lord of the Flies. Quite compelling, nonetheless.
⑬ Washington Week in Review
㉑ Gallery 21 Auction Preview
㉛ Edwin Hawkins at the Symphony
Ⓗ **Movie:** Bustin' Loose
Ⓢ Sneak Preview
Ⓦ **Movie:** Road Games

8:30
⑤ Carol Burnett
⑦ Open All Night
⑬ Wall $treet Week

9:00
② Dallas
④ **Movie:** Magic (1977). Anthony Hopkins, Ann-Margret. *An emotionally* disturbed ventriloquist is tormented by his dummy.
⑤ Merv Show
⑦ Phoenix
⑬ Inside Story
㉑ **Movie:** Wabash Avenue (1949). Betty Grable, Victor Mature.
㉛ Middletown
Ⓤ **Movie:** Screamers

9:30
⑦ Making a Living
Ⓗ Money Matters

9:45
Ⓦ **Movie:** My Bloody Valentine

10:00
② Falcon Crest
⑤ ⑪ News
⑦ Strike Force
⑬ Eyeball to Eyeball: Dilemma in the Newsroom
Ⓗ **Movie:** Chapter Two

10:30
⑨ **Basketball:** N.Y. Knicks vs. Chicago Bulls
⑪ News
㉑ Camera Three: Philip Johnson, architect.
㉛ To be announced

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑪ Honeymooners
㉑ L.I. Newsview
Ⓤ **Movie:** Final Cut

11:30
② **Movie:** The Dark (1978). William Devane, Cathy Lee Crosby. A writer and a TV reporter crack a mysterious crime wave.
④ Tonight
⑤ Starsky & Hutch
⑦ Nightline
⑪ Saturday Night
㉑ Captioned News
Ⓢ **Movie:** Final Conflict
Ⓦ **Movie:** Sinful Bed

12 **MIDNIGHT**
⑦ Fridays
⑬ Dick Cavett
㉑ Latenight

12:10
Ⓗ **Movie:** Any Which Way You Can

12:30
④ SCTV Network
⑤ America's Top Ten
⑪ Star Trek

1:00
⑤ Sha Na Na
⑨ Outer Limits
Ⓤ **Movie:** Snow Sex
Ⓦ **Movie:** Fists of Fury

1:20
Ⓢ **Movie:** The *Exterminator*

1:30
❺ Love American Style
❼ **Movie: Earth II** (1971). Gary Lockwood, Tony Franciosa. A space station nation is created.
⓫ News

1:42
❷ **Movie: Darling Lili** (1970). Julie Andrews, Rock Hudson. A singer who is a German spy tries to seduce a famous Allied flyer to obtain information.

2:00
❹ Mary Tyler Moore
❺ **Movie: High Noon** (1952). Gary Cooper, Grace Kelly. A High Culture Western from Fred Zinneman, distinctively crafted; superb performances. A sheriff stands alone in a young Western town.
❾ Joe Franklin
⓫ Solid Gold

2:10
Ⓗ **Movie: American** Pop

2:30
❹ Millionaire

2:45
Ⓦ **Movie: Melvin &** Howard

3:00
❾ **Movie: Ali—The** Fighter (1973). Muhammad Ali, Joe Frazier. Documentary of the Ali-Frazier fight.
⓫ Twilight Zone
Ⓢ **Movie: Squeeze Play**

3:30
❼ News
⓫ I Dream of Jeannie

3:50
Ⓗ **Movie: Bustin' Loose**

4:00
⓫ Hazel

4:25
❷ **Movie: Hit Lady** (1974). Yvette Mimieux, Dack Rambo.

4:30
❾ Let's Make a Deal
⓫ Abbott and Costello
Ⓢ **Movie: Final Conflict**

5:00
⓫ Best of Groucho

5:25
Ⓗ Sneak Preview

5:30
❺ Underdog
❾ **Movie: Cobra** Woman (1943). Maria Montez, Sabu. Montez plays Good and Evil in the guise of Siamese twins. Superb, Hollywood jungle camp.
⓫ Biography

Mon., Mar. 29

6:00
❷ ❹ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Laverne & Shirley
⓭ Dick Cavett
㉑ 3-2-1 Contact
㉛ All About TV
Ⓢ Meeting Halfway

6:30
⓫ Barney Miller
⓭ N.J. News
㉑ Woodwright's Shop
㉛ City Comment
Ⓗ The Littlest Mermaid
Ⓢ Eubie

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ You Asked for It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Rebop
Ⓗ Boxing's Best: Jack Johnson

7:30
❷ Preview 82: The Oscars. Hosted by Dennis Cunningham and Gene Siskel.
❹ Family Feud
❺ All in the Family
❼ Joel Siegel $10 Oscar Show
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ Edwin Hawkins at the Symphony

8:00
❷ **Basketball: NCAA** Championship
❹ **Movie: The Swarm** (1978). Michael Caine, Katharine Ross. African killer bees come to North America.
❺ PM Magazine
❼ Pavarotti & Friends
❾ Hollywood
⓫ **Movie: The Deadly** Trap (1972). Faye Dunaway, Frank Langella. A married woman thinks she is going mad.
⓭ Great Performances: Brideshead Revisited
㉑ Middletown
Ⓗ **Movie: The Secret of** Seagull Island
Ⓢ **Movie: Little Johnny** Jones
Ⓦ **Movie: I Sent a** Letter to My Love

8:30
❺ Carol Burnett
㉛ Afro-American Perspectives

9:00
❺ Merv Show
❼ **Special: 54th** Annual Academy Awards Presentation
❾ **Movie: Captain From** Castile (1948). Tyrone Power, Jean Peters. The super-duper Hollywood glitz treatment of the conquest of Mexico.
㉛ Humanities Through the Arts
Ⓤ **Movie: Snow Sex**

9:30
⓭ Bernstein/Beethoven
㉑ Life on Earth
㉛ American Story

10:00
❺ ⓫ News
㉛ Japan: Living/Changing Tradition
Ⓗ **Movie: The Postman** Always Rings Twice
Ⓢ **Movie: The Final** Conflict
Ⓦ **Movie: The Lovers**

10:30
❷ Love At First Sight
⓫ News
㉑ Creativity with Bill Moyers
㉛ Understanding Human Behavior

11:00
❷ ❹ News
❺ M*A*S*H
⓫ Honeymooners
⓭ Dick Cavett
㉑ L.I. Newsview
㉛ Humanities Through the Arts
Ⓤ **Movie: Super Power**

11:30
❷ Quincy
❹ Best of Carson
❺ Starsky & Hutch
❼ News
⓫ Saturday Night
⓭ Middletown
㉑ Captioned News
㉛ American Story
Ⓦ **Movie: Private** Benjamin

12 MIDNIGHT
❼ Nightline
❾ Maude
㉑ Latenight
㉛ Japan: Living/Changing Tradition
Ⓗ **Movie: I Sent a** Letter to My Love
Ⓢ **Movie: Eyewitness**

12:30
❹ Late Night with David Letterman
❺ Get Smart
❼ **Movie: The Naked** Jungle (1954). Charlton Heston, Eleanor Parker. Soldier ants take over a South American plantation.
❾ **Movie: The Fabulous** World of Jules Verne (1961). Lou Tock, Milo Holl. An anthology of Verne stories inventively done.
⓫ Star Trek

12:40
❷ Columbo

1:00
❺ Rat Patrol

1:30
❹ Here's Lucy
❺ Love American Style
⓫ News

1:45
Ⓗ **Movie: The Longest** Yard
Ⓢ **Movie: Bustin' Loose**

2:00
❹ Mary Tyler Moore
❺ Best of Midday
❾ Joe Franklin
⓫ Mike Douglas

2:18
❷ **TV Movie: Death** Squad (1974). Robert Forster, Melvyn Douglas, Michelle Phillips.

2:25
❼ News

2:30
❹ Millionaire
⓫ News

2:45
❺ Off the Set

3:00
❾ **Movie: Blood and** Lace (1971). Gloria Grahame, Vic Tayback. Trashy excuse to display gore.
⓫ **Movie: Alexander** the Great (1956). Richard Burton, Fredric March. Robert Rossen's fascinating epic of the ancient conqueror.

3:30
Ⓢ **Movie: King of** Kings

3:45
Ⓗ **Movie: American** Pop

3:47
❷ **Movie: Rocketship** X-M (1951). Lloyd Bridges, Osa Massen.

4:15
❼ News

4:30
❾ Let's Make a Deal

5:00
⓫ Biography

5:15
Ⓢ **Movie: Little Johnny** Jones

5:25
Ⓗ Boxing's Best: Jack Johnson

5:30
⓫ Watch on Washington

Tue., Mar. 30

6:00
❷ ❹ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Laverne and Shirley
⓭ Dick Cavett
㉑ 3-2-1 Contact
㉛ Women: NY Edition
Ⓢ **Movie: One on One**

6:30
⓫ Barney Miller
⓭ N.J. News
㉑ Victory Garden
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ You Asked For It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth
Ⓗ Time Was. . .the '40s

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Omni: The New Frontier
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ Death of a Dunbar Girl

8:00
❷ Q.E.D.
❹ Bret Maverick
❺ PM Magazine
❼ Happy Days
❾ **Movie: They Call It** Murder (1971). Jim Hutton, Lloyd Bochner. Inept Erle Stanley Gardner adaptation.
⓫ **Movie: The Bravados** (1958). Gregory Peck, Joan Collins. An introspective Western fable about the hunter and the hunted. Peck is a man out for vengeance.
⓭ Life on Earth
㉑ An Evening of Championship Skating
㉛ Colored Girls: Ntozake Shange
Ⓗ **Movie: The Black** Pearl
Ⓢ **Movie: Thief**
Ⓦ **Movie: Jimi Hendrix**

8:30
❺ Carol Burnett
❼ Joanie Loves Chachi
㉛ Tony Brown's Journal

SOLUTIONS TO LAST WEEK'S PUZZLES

T	R	A	N	S	P	O	S	E	S	■	■	■	■	F
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9:00
2 **Movie:** Gideon's Trumpet. Henry Fonda, Jose Ferrer, John Houseman.
4 Flamingo Road
5 Merv Show
7 Three's Company
13 American Playhouse: Northern Lights
21 Masterpiece Theatre: Love in a Cold Climate
31 It's Everybody's Business
U Just a Gigolo

9:30
7 Too Close for Comfort
31 Contemporary Health Issues

10:00
4 Barbara Mandrell and the Mandrell Sisters
5 11 News
7 Hart to Hart
9 Nine on N.J.
21 L.I. Speakout
31 *American* Government Survey
H Stevie Nicks in Concert
W **Movie:** Viva Las Vegas

10:30
9 Newark and Reality
11 News
13 To be *announced*
31 It's Everybody's Business
S **Movie:** Island of 1,000 Delights

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
H **Movie:** A Nightingale Sang in Berkeley Square
U **Movie:** Caveman

11:30
2 Alice
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Maude
11 Saturday Night
13 **Movie:** The Fireman's Ball (1934). Jessie Matthews.
21 Captioned News
31 American Government Survey
W **Movie:** Bilitis

11:40
H **Movie:** American Pop

12 MIDNIGHT
2 McCloud
7 Fantasy Island
9 Racing from Yonkers
21 Latenight
S **Movie:** One on One

12:30
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** *Rose of* Cimarron (1952). Mala Powers, Jack Buetel. A white woman revenges the Indians.
11 Star Trek

12:45
H **Movie:** Dressed to Kill

1:00
5 Rat Patrol

1:10
7 **Movie:** The Mask of Sheba (1969). Inger Stevens, Walter Pidgeon. An anthropological team travels to Africa in search of missing safari members and a priceless gold statue.

1:30
4 Here's Lucy
5 Love American Style
11 News

1:40
S **Movie:** Big Red One

1:50
2 **Movie:** Vanished (1970). Richard Widmark, James Farentino, Skye Aubrey.

2:00
4 Mary Tyler Moore
5 **Movie:** Breakthrough (1950). David Brian, Frank Lovejoy. War, from training to battlefield, as drama pure and simple.
9 Joe Franklin
11 Mike Douglas

2:30
4 Millionaire
H **Movie:** Eyewitness

3:00
9 **Movie:** Amazing World of Ghosts (1978). Larry Van Nuys, Sid Paul. Believe it or not show.
11 **Movie:** Great Day in the *Morning* (1956). Robert Stack, Virginia Mayo. Gold-rush Western.

3:05
7 News

3:35
S Winters/Reynolds

3:49
2 **Movie:** Savages (1974). Andy Griffith, Sam Bottoms.

4:05
S **Movie:** King of Kings

4:15
H **Movie:** Oh, God!

4:30
9 Let's Make a Deal

5:00
11 Best of *Groucho*

5:30
11 Biography

Weekend, Mar. 27-28

Sat., Mar. 27

6:00
5 *Patterns for Living*
11 Barbapapa
H **Movie:** The Cat and the Canary

6:20
S **Movie:** Countdown to Disaster

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Tom and Jerry

7:00
2 Patchwork Family
4 A Better Way
5 World of Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Rainbow Patch
5 Encore News
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons
H **Movie:** Oh, God!

8:00
2 Popeye and Olive
4 Flintstones
5 Car Care Central
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
S Scrambled Feet

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Movie:** Ghosts on the Loose (1943). East side kids, Ava Gardner, Bela Lugosi.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre

9:00
9 Apple Polishers
11 Big Blue Marble
21 America: The Second Century
31 Oye Willie

9:15
13 Mister Rogers' Neighborhood

9:30
2 *Bugs Bunny/Road* Runner
4 Kid Super Power
5 **Movie:** The Pearl of Death (1944). Basil Rathbone, Nigel Bruce. Mystery is afoot with Sherlock Holmes and Dr. Watson.
7 *Laverne & Shirley*
9 Seattle Supercross
11 Herald of Truth
31 Mundo Real
H Video Jukebox

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 To be *announced*
21 It's Everybody's Business
31 Sonrisas
H **Movie:** a Nightingale Sang in Berkeley Square
S **Movie:** Any Which Way You Can

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 **Movie:** Morgan the Pirate (1961). Steve Reeves, Valerie La Grange. Predictable but entertaining swashbuckler.
11 Hee Haw
13 21 31 Humanities Through the Arts

11:30
2 Blackstar
7 Heathcliff & Marmaduke
H **Movie:** Somewhere in Time

12 NOON
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
11 **Tennis:** World Championship
13 Open Mind
21 Motor Week
31 American Story
H **Movie:** The Cat and the Canary
S **Movie:** Big Red One

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
13 Presente
21 Woodwright's Shop

1:00
2 Kwicky Koala
4 Baseball Bunch
5 Sha Na Na
9 **Movie:** Bandolero! (1968). Dean Martin, James Stewart. Outlaw brothers escape with a hostage to Mexico. Passable fun.
11 Robin Hood
13 Checking It Out
21 **Basketball:**
31 Japan: Living/Changing Tradition
W **Movie:** Last Outlaw

1:30
2 30 Minutes
4 Baseball 1982
7 News Conference
11 World of Survival
H Standing Room Only: Barefoot in the Park

2:00
2 Public Hearing
4 NBC Sports: Ringside
5 Gilligan's Island
7 Sports Afield
11 **Movie:** Blondie's Hero (1950). Penny Singleton, Arthur Lake. *Dagwood goes to boot* camp.
13 **Tennis:** Avon Championships
31 Understanding Human Behavior
S **Movie:** Big Diamond Robbery

2:30
2 **Golf:** Heritage *Classic*
5 Get Smart
7 *Sugar Ray Leonard's* Golden Gloves

3:00
5 Big Valley
9 **Movie:** House of Wax (1953). Vincent Price, Frank Lovejoy. A profoundly silly but nicely crafted horror story with Price top-notch as a man out for vengeance.
21 Sports America
31 It's Everybody's Business

3:30
2 **Basketball:** NCAA Basketball Championship
7 Professional Bowlers Tour
11 Rhoda

4:00
5 **Movie:** Brigadoon (1954). Gene Kelly, Van Johnson. Vincente Minelli's charming version of the predictable Lerner & Loewe musical.
11 Sanford and Son
21 Magic of Oil Painting
31 Contemporary Health Issues
H **Movie:** The Secret of Seagull Island
S Scrambled Feet

4:30
4 **Golf:** Women's Kemper Open
11 Good Times
21 Antiques XI

5:00
7 Wide World of Sports
9 Hardy Boys
11 White Shadow
21 Gallery 21 Live On-Air Auction
31 American Government Survey
W **Movie:** Little *Dragons*

6:00
4 News
5 Starsky & Hutch
9 Racing from Aqueduct
11 Star Trek
13 New Jersey Show
31 European Television
H **Movie:** Oh, God!
S **Movie:** Any Which Way You Can

6:30
4 7 News
9 **Racing:** Gulf Stream Handicap
31 Lawmakers

7:00
4 Prime of Your Life
5 6 Million $ Man
7 **Special:** Jobs That Kill
9 Chronicle
11 Dance Fever
13 Inside Albany
31 Righteous Apples
U Fantastic Animation Festival
W **Movie:** I Sent a Letter to My Love

7:30
4 Look at Us
7 **Special:** "...And Make Me Better Every Day." A documentary on children who have leukemia.
9 Agronsky and Co.
11 Solid Gold
13 Lawmakers
31 Up and Coming

8:00
2 **Movie:** The Wizard of Oz (1939). Judy Garland, Ray Bolger, Jack Haley.
4 One of the Boys
5 **Movie:** The Lost Weekend (1945). Ray Milland, Jane Wyman. Billy Wilder's brilliant drama of a wretched alcoholic's weekend, *magnificently acted* by Milland and others.
7 King's Crossing
9 Persuaders
13 **Movie:** The Firemen's Ball (1967). Vaclav Stockel Josef Svet. A study of people in a small *Czechoslovakian* town, directed by Milos Forman.
21 Gallery 21 Live On-Air Auction
31 Black, Blues, Black
H Stevie Nicks in Concert
S **Movie:** Thief

8:30
4 *Chicago* Story
11 Sonny & Cher Comedy Hour
9 Entertainment This Week

9:00
7 Love Boat
31 Brooklyn Magazine
H **Movie:** Thief
U **Movie:** American Pop
W **Movie:** Back Roads

9:15
13 **Movie:** Evergreen (1934). Jessie Matthews. A musical about show business by Richard Rogers and Lorenz Hart.

9:30
11 Tales of the Unexpected
31 N.Y.U. Broadcast Lab

10:00
4 McClain's Law
5 11 News
7 Fantasy Island
9 N.Y. Report
31 *Great Performances:* Brideshead Revisited

10:30
5 Black News
9 Nine on N.J.
11 Watch on Washington
S **Movie:** Twelve Plus One

10:45
13 Sneak Previews

11:00
2 4 7 News
5 **Movie:** Mildred Pierce (1945). Joan Crawford, Ann Blyth. Could almost be Mommie Dearest's Oscar-winning bio, but the mother-daughter melodrama is all made up.
9 Paul Hogan
11 **Special:** Easter Seal Telethon. Pat Boone hosts the eleventh annual celebrity appeal.
H Standing Room Only: Barefoot in the Park
U **Movie:** Super Power
W **Movie:** The Visitor

11:15
7 News
13 Dick Cavett

11:30
4 Saturday Night Live
9 Harness Racing from Yonkers.

11:45
2 Sportspeople
7 **Movie:** A Big Hand For the Little Lady (1966). Henry Fonda, Joanne Woodward.
13 Matinee at the Bijou

12 MIDNIGHT
2 **Special:** News That Rocked '81. A TV rock-musical hosted by Mark Goodman.
9 Championship Wrestling

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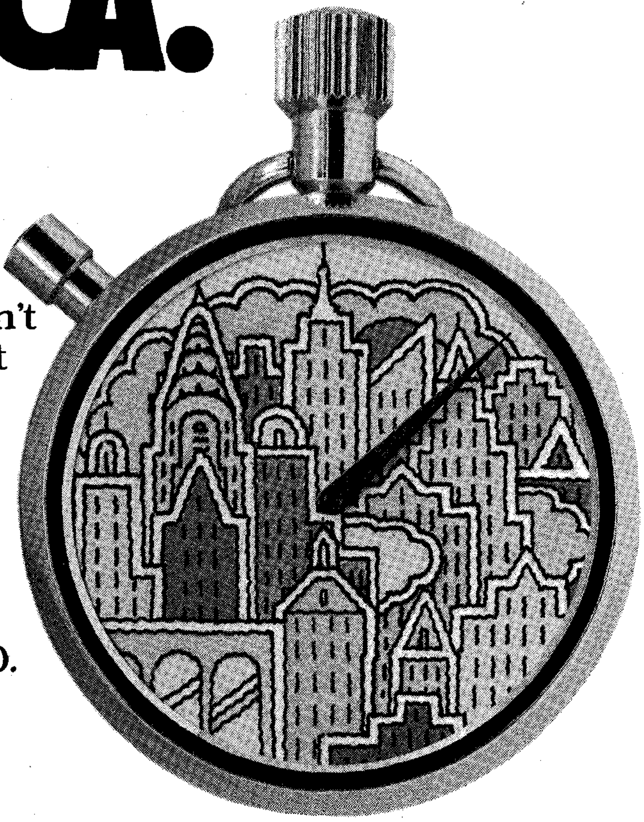

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NEW YORK

12:05
S Bizarre

12:35
S **Movie:** Big Red One

12:45
W **Movie:** Bustin' Loose

1:00
2 Flo and Eddie
4 Kenny Everett Video
9 **Movie:** Don't Look in the Basement (1972). William McGhee, Anne MacAdams. Don't bother; insane asylum horror.
11 **Special:** Easter Seal Telethon
U **Movie:** Allegro Non Troppo

1:15
5 **Movie:** Maru Maru (1952). Errol Flynn, Ruth Roman. Gangland treasure hunt.

1:30
4 Rock Concert
H **Movie:** The Final Conflict

1:40
7 **Movie:** Dirty Dingus Magee (1970). Frank Sinatra, George Kennedy. The story of a petty badman and his run-ins with the local townspeople.

2:00
11 **Special:** Easter Seal Telethon

2:07
2 **Movie:** Two Mules For Sister Sara (1970). Clint Eastwood, Shirley MacLaine.

2:30
S **Movie:** Carny
W **Movie:** Sex with the Stars

3:00
4 Mary Tyler Moore
9 **Movie:** Deadly Harvest (1972). Clint Walker, David Brown. Ecological espionage, not recommended.

3:15
7 News

3:20
H **Movie:** The Secret of Seagull Island

4:00
11 **Special:** Easter Seal Telethon

4:05
7 News

4:15
S **Movie:** A Celebration

4:16
2 **Movie:** The Odd Couple (1968). Jack Lemmon, Walter Matthau. A messy person and a neat one try to live together.

5:00
11 **Special:** Easter Seal Telethon

5:05
H Stevie Nicks in Concert

5:30
S **Movie:** Thief

Sun., Mar. 28

6:00
9 Straight Talk
11 **Special:** Easter Seal Telethon
H **Movie:** Dirty Tricks

6:30
4 Arts of Asia
5 Time for Timothy
7 News

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
13 Sesame Street

7:30
2 Drak Pack
4 Carrascolendas
7 This Is the Life
9 Viewpoint on Nutrition
H **Movie:** Wholly Moses!

8:00
2 Marlo and the Magic Movie Machine
4 Villa Alegre
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery

9:00
2 Sunday Morning
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 **Special:** Easter Seal Telethon
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 American Government Survey

9:30
4 That Teen Show
7 Page Seven
9 Point of View
13 Wall $treet Week
H **Movie:** Bedknobs and Broomsticks

10:00
4 Positively Black
5 Woody and Friends
7 We're Movin
9 Mass
13 New Jersey Show
21 It's Everybody's Business
31 Contemporary Health Issues
S Barry Manilow

10:30
2 Louis Rukeyser's Business Journal
4 Visiones
7 Kids Are People, Too
9 That's the Spirit

11:00
2 For Our Times
4 First Estate
5 **Movie:** Mutiny on the Bounty (1935). Clark Gable, Charles Laughton. The best version yet of the cruel Captain Bligh and his just desserts.
9 Davey and Goliath
13 Top of the World
31 It's Everybody's Business

11:30
2 Face the Nation
4 Today in N.Y.
7 This Week With David Brinkley
9 Rex Humbard
13 Great Decisions '82
H **Movie:** When Hell Was In Session

12 NOON
2 **Basketball:** NCAA Women's Championship
4 News 4orum
9 Robert Schuller
13 Great Performances: Brideshead Revisited
21 Victory Garden
31 Understanding Human Behavior
S **Movie:** Kramer vs. Kramer

12:30
4 Meet the Press
7 Directions
21 Old Houseworks

1:00
4 Journey to Adventure
7 Like It Is with Gil Noble
9 **Movie:** Hello-Goodbye (1970). Michael Crawford, Curt Jurgens. Poorly done romantic triangle story.
11 **Special:** Easter Seal Telethon
13 **Tennis:** Avon *Championships*
21 Camera Three: Philip Johnson, architect
31 Japan: Living/Changing Tradition
H **Movie:** Dirty Tricks

1:30
4 Bicycling Classics
21 Inside Albany

1:45
5 **Movie:** West Side Story (1961). Natalie Wood, Richard Beymer. Romeo and Juliet updated to sixties New York gangs and a Leonard Bernstein score. With Jerome Robbins, Stephen Sondheim, and more, this movie has so much talent it can't be missed.

2:00
2 **Basketball:** Phila. 76ers vs. Boston Celtics
7 Superstars
11 **Baseball:** Mets vs. Yankees
21 Washington week in Review
31 American Story
S **Movie:** Tunnel of Love
W **Movie:** The Little Mermaid

2:30
4 NBC Sportsworld
21 Wall $treet Week
31 American Story
W **Movie:** Seems Like Old Times

3:00
4 **Special:** John Denver Celebrity Ski Race
9 **Movie:** Dark of the Sun (1968). Rod Taylor, Jim Brown. Tense adventure with mercenaries in Africa out for a diamond treasure. Good action and performances.
21 Soccer Made in Germany
31 Humanities Through the Arts
H **Movie:** The Rollicking Adventures of Eliza Fraser

3:15
7 U.S.A. vs. the World in Olympic Sports

4:00
21 Portrait of Grandpa Doc
31 Washington Week in Review
S Barry Manilow

4:15
2 **Golf:** Heritage Classic

4:30
4 **Golf:** Women's Kemper Open
7 Wide World of Sports
11 **Special:** Easter Seal Telethon
21 Norman Rockwell's World: An American Dream
31 Wall $treet Week
W **Movie:** Dr. Zhivago

5:00
5 **Movie:** Murder on the Orient Express (1974). Albert Finney, Lauren Bacall. Sidney Lumet's stylish film is head over heels above *recent imitations*. Agatha Christie and her Hercule Poirot at their best.
9 RKO's Your Choice for the Oscars
13 Creativity with Bill Moyers
21 Gallery 21 Live On-Air Auction
31 Bernstein/Beethoven

5:30
13 Firing Line
H Sneak Preview

6:00
2 4 7 News
31 All About TV
H **Movie:** Wholly Moses!
S **Movie:** Kramer vs. Kramer
U **Movie:** Allegro Non Troppo

6:30
2 4 7 News
13 Life on Earth
31 Brooklyn Magazine

7:00
2 60 Minutes
4 Father Murphy
7 Code Red
9 **Hockey:** Rangers vs. Phila. Flyers
31 Swingin' the Blues

7:30
11 **Special:** Miss World Beauty Pageant
13 Fast Forward
31 Tony Brown's Journal

7:45
5 **Movie:** Midnight Cowboy (1969). Dustin Hoffman, Jon Voight. Superlative performances in an evocative drama about a male hustler in the big city. Now a bit dated,it made Voight a star overnight.

8:00
2 Archie Bunker's Place
4 Bob Hope: The Oscar Winners
7 Today's FBI
13 Nova
21 Gallery 21 Live On-Air Auction
31 Beginning of Bebop
H **Movie:** Flash Gordon
S Ordinary People
U **Movie:** American Pop
W **Movie:** All Night Long

8:30
2 One Day at a Time
31 A Night in Tunisia

9:00
2 Alice
4 **Movie:** MacArthur (1977). Gregory Peck, Dan O'Herlihy.
7 **Movie:** Convoy (1978). Ali MacGraw, Kris Kristofferson. A comedy about truck drivers and their CB radios.
11 Lawrence Welk
13 Masterpiece Theatre: Love in a Cold Climate
31 Black Steam

9:30
2 Jeffersons
9 World Tomorrow

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 In Performance at the White House
31 Black Steam: Jazz Women
H **Movie:** The Stunt Man
S Your Vote for the Academy Awards
U **Movie:** Fantastic Planet
W **Movie:** Eyewitness

10:30
5 Sports Extra
11 From the Editor's Desk

11:00
2 7 News
5 Off the Set
9 Morecambe and Wise
11 Odd Couple
13 **Movie:** Sunrise (1928). Janet Gaynor. A young farmer falls for a city vamp.
S **Movie:** Raging Bull
U **Movie:** Screamers

11:15
2 4 7 News

11:30
5 David Susskind
9 An Evening at the Improv
11 Streets of San Francisco
U Fantastic Animation Festival

11:40
4 News

11:45
2 Sports Update
7 Sports Special
W **Movie:** From the Life of the Marionettes

12 MIDNIGHT
2 Barnaby Jones
7 **Movie:** Murders in the Rue Morgue (1971). Jason Robards, Herbert Lom. The story of a series of unexplained murders in Paris at the turn of the century.

12:10
4 **Movie:** To be announced

12:15
H **Movie:** Dirty Tricks

12:30
9 **Movie:** Torn Curtain (1966). Paul Newman, Julie Andrews. Alfred Hitchcock takes the Cold War and makes it a frightening ritual of romance.
11 Rookies

1:00
2 News

1:07
2 **Movie:** Fade In (1968). Burt Reynolds, Barbara Loden.

1:10
S **Movie:** Melvin & Howard

1:30
5 **Special:** Poland: Light a Candle
11 News

1:45
H **Movie:** The Rollicking Adventures of Eliza Fraser

2:00
11 It's Your Business
S **Movie:** The Competition

2:25
4 Mary Tyler Moore
7 **Movie:** Judge Dee in the Monastery Murders (1974). Khigh Dheigh, Mako.

2:30
11 **Movie:** Saturday Night and Sunday Morning (1960). Albert Finney, Rachel Roberts. Under Karel Reisz's helm, this drama proves the dynamic excellence British cinema is capable of. Superlative performances.

2:55
4 Positively Black
S **Movie:** The Outsider

2:59
2 Public Hearing

3:00
9 **Movie:** Night Must Fall (1964). Albert Finney, Sheila Hancock. Karel Reisz's remake of the 1937 Hollywood murder mystery is superficially more complex but not as successful.

3:25
4 First Estate

3:29
2 **Movie:** Cole Younger, Gunfighter (1958). Frank Lovejoy, Abby Dalton.

3:55
H **Movie:** Flash Gordon

4:10
7 News

4:30
11 Abbott and Costello

5:00
11 Biography
S Barry Manilow

5:30
9 Morning Stretch
11 Rangel Report

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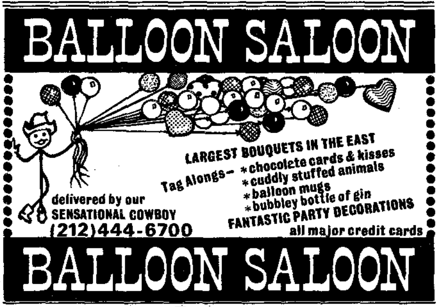

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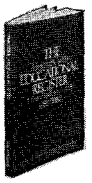

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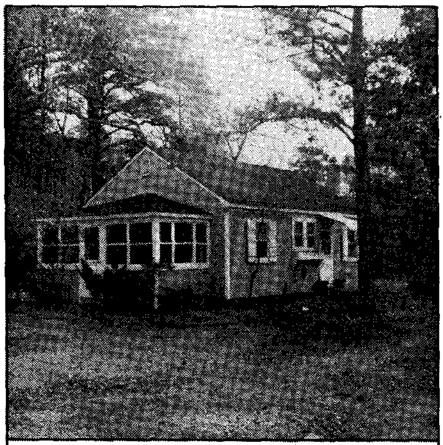
2 large bedrooms, 2 baths, dining alcove, 14' x 27' living room, new windowed kitchen. Doorman building with garage. Asking $215,000, Maintenance $653. *Principals only.* (212) 737-1757.



Lil' ole' Shack

A spit from dreamy boating and swimming waters, on an acre of mature pines and oaks, this lonely cottage seeks a new owner. 2 bedrooms and bath, screened porch. Yours for $95,000.

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The brilliant work of renowned designer Ward Bennett, a showplace Contemporary superbly situated on two acres between Shinnecock Bay and its own private 125-foot beachfront on the Atlantic. Conceived with a dedication to strong functional design, the nine-room residence boasts an abundance of highly sophisticated concepts and details. Generous incorporation of bluestone flooring, custom bronze hardware, interior teak and masonry walls, and walls of double-glazed thermopane glass overlooking extraordinary ocean views, contribute to a setting of rare distinction.
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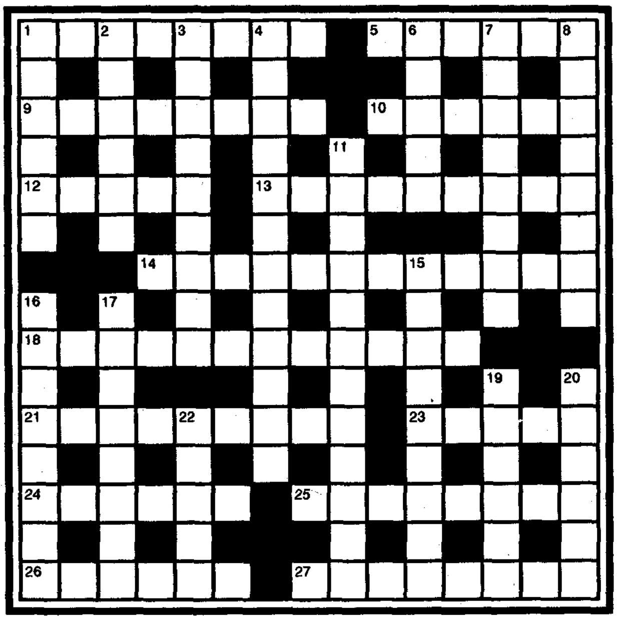
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Territories fit only for old mares. (8)
5 In truth, many can be bland! (6)
9 A truly great enterprise, but the firm gets no profit to give to America. (8)
10 Sympathetic feeling evoked by a quiet sound of bells. (6)
12 Money offered for small animal? (5)
13 Reasonably dressed rude sort gets in a tizzy around the East. (9)
14 Shake dice, Mary; it's a time for the fighting to stop. (9, 3)
18 Fashionable transport for young swimmer amid the waves. (6-6)
21 Disputant clearly has to study the formal offer. (9)
23 Show some respect to the joint, you novice! (5)
24 Stretcher needed? Rubbish? (6)
25 One hundred per cent given back to a financial establishment, yet still of miserly quality. (8)
26 Tangled net dropped into sea catches body. (6)
27 Goalkeeper perhaps wants to make a postponement around the finish. (8)



Down

1 Rest distributed as the company enters in attendance. (6)
2 During assault the Spanish get set in position again. (6)
3 Speech almost appropriate to a series of lessons about the records business? (9)
4 Natural inclination to have a horse with a tail in the team! (12)
6 Is down in the dumps through spoiling alternative verses? (5)
7 To be more important than any past journey. (8)
8 I say, hold out to get some time off! (8)
11 Southey's role as a follower of Dryden. (4, 8)
15 Players on board aim to hold up a friend. (9)
16 They may be attractive spots, most usually in a fair setting. (8)
17 Bit of wood not floating upside down in the sea. (8)
19 Concerning intelligence, just jog someone's memory. (6)
20 He may act as if expecting to take part in the game. (6)
22 The beginnings of one form of power taken by preference from among others. (5)

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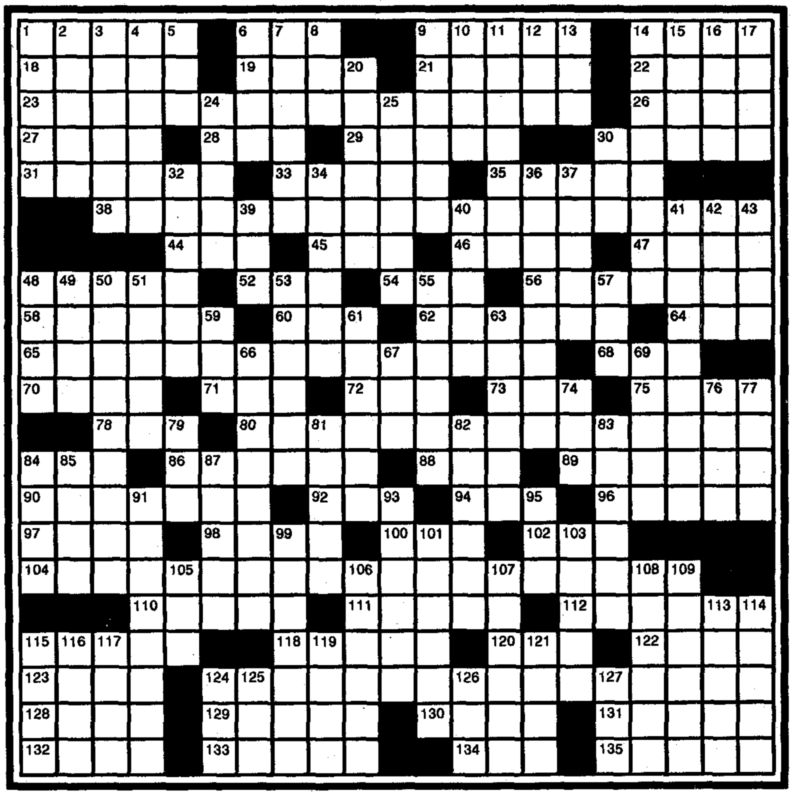
'OSCAR EXPLANATION': CUE CROSSWORD / By Maura B. Jacobson

Across

1 Mrs. Lincoln's kin
6 Film "Contessa"
9 Edison's colleague
14 Vatican tribunal
18 More frosty
19 F.D.R.'s dog
21 Had status
22 On
23 What "The Deer Hunter" was, with "A"
26 Egypt's lifeline
27 Lamb's pen name
28 Altdorf's canton
29 Experimentalist
30 Elizabethan earl
31 Proms
33 European canary
35 Finnish architect
38 How "The Apartment" was rented
44 Mao-tung connector
45 Taina——
46 Sedaka or Simon
47 Biblical twin
48 A.F.L. word
52 Old French coin
54 Praiseful poem
56 —— one's loins (braces for action)
58 Crops up
60 From —— Z
62 Certain Nebraskan
64 Probing satellite: abbr.
65 Where "Grand Hotel" was
68 "Wild blue yonder"
70 Scale component
71 Catchall abbr.
72 Tax agcy.
73 —— standstill
75 Verdi heroine
78 —— Claire, Wisc.
80 Why "Broadway Melody" was a hit
84 Farming, for short
86 Harpoons
88 Daisy——
89 Tooth coating
90 Small earthquakes
92 Medieval sailing ship
94 Astrodome official
96 Stocking fiber
97 One of the Kirks
98 Stuttering comic
100 Smyrna export
102 Hagen
104 When "Midnight Cowboy" rode
110 Steinbeck family
111 Pampas lasso
112 Aries' successor
115 English county
118 Volcanic earth
120 Electrical unit
122 "Elephant Boy" of film
123 Abba of Israel
124 Who "Gigi" was, with "The"
128 Ship's lockup
129 Of the ear
130 Dumbfounded
131 Poe's middle name
132 Chinese society
133 Uptight
134 Hesitant sounds
135 Peevish

Down

1 Used a stopwatch
2 Florida city
3 Kind of car or room
4 Mar
5 Full-house sign
6 —— cry
7 Weekend case
8 Everyone
9 Gets into condition
10 Plain sailing
11 Warehouse function
12 Actor Cariou
13 Commercials
14 Paid the kidnapper
15 Elevator innovator
16 Type of metal tray
17 Acme
20 Starry
24 Autumn colors
25 —— bragh
30 Summer, in Nice
32 Main course
34 Fr. Revolution, e.g.
36 Have —— (claim justly)
37 Maurois's biography of Sand
39 Liberace, to friends
40 Wind: prefix
41 Emerson, et al.
42 After cosmo or Argo
43 Rams
48 Picardy city
49 Pisa's river
50 Most acrid
51 "Mass Appeal" star
53 "To —— Thief"
55 Back, in anatomy
57 Hosp. personnel
59 Nor.'s neighbor
61 State of India
63 Poet's garland
66 Deponed
67 Companion of to
69 New Zealand pine
74 Fore's opposite
76 TV knob
77 Land parcel
79 Canteen for G.I.'s
81 Director Lubitsch
82 Zero
83 Costa del Sol city
84 Hun king
85 Broad smile
87 Czech capital, to Czechs
91 Tile game
93 Aloof
95 Wordplay
99 Part of E.S.T.
101 Minnesota lake
103 Heading
105 Many eras
106 Delphic seer
107 Payroll person
108 Pour on the speed
109 Lags behind
113 Sub
114 Not overcast
115 Unpaid bill
116 River of Spain
117 Conceited
119 Geneticists' abbrs.
121 Partner of odds
124 Like Cosby's Albert
125 Regret
126 Be obligated to
127 Manx



Solutions to last week's puzzles appear on page 123.

SEC'S APPEAL

What's Hiram Walker Triple Sec's appeal? The sublime essence of succulent Spanish and Curaçao oranges. Which makes it devastatingly delicious straight. Icy and enticing on the rocks. Hiram Walker Triple Sec. It's love at first sip.

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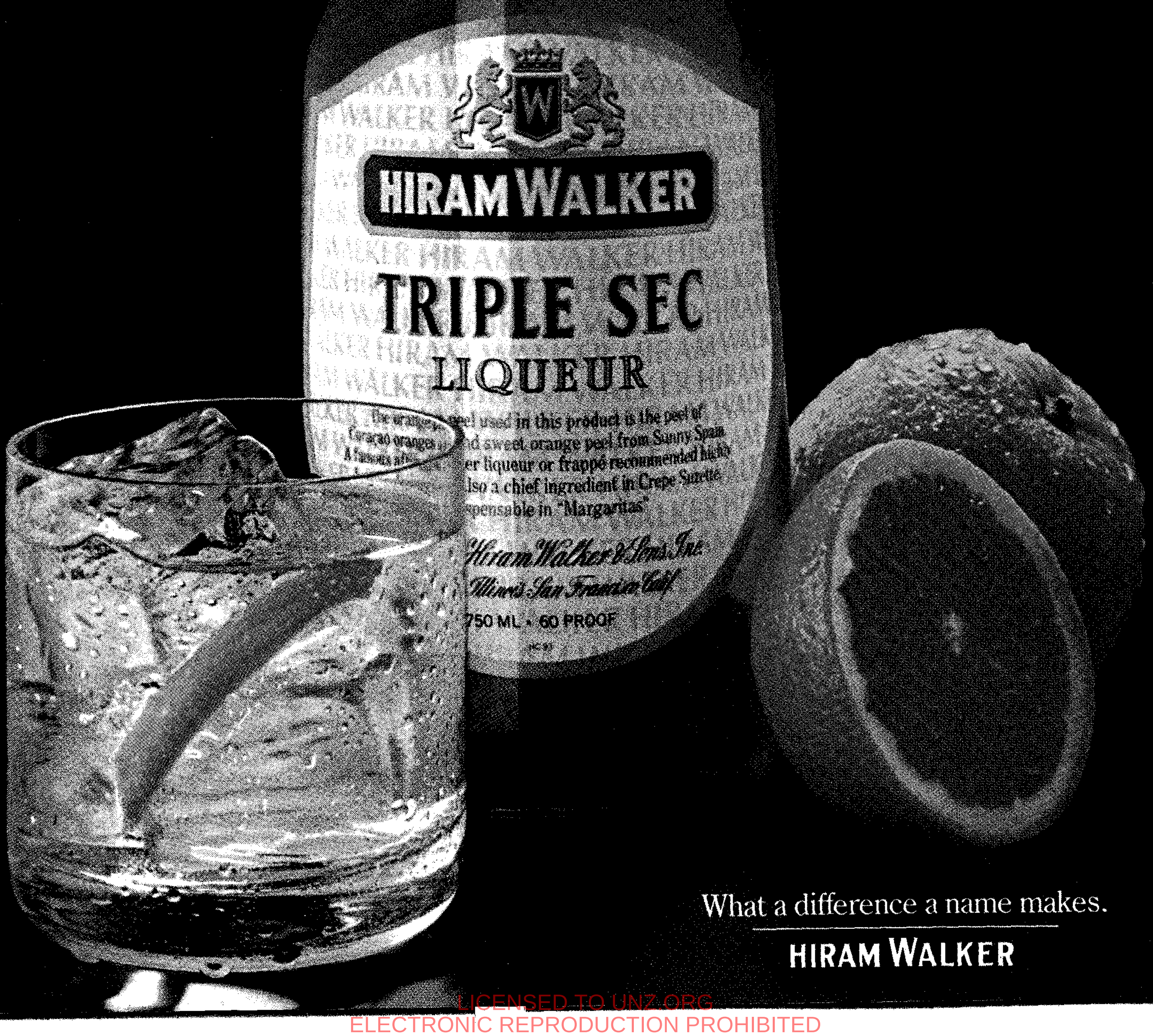
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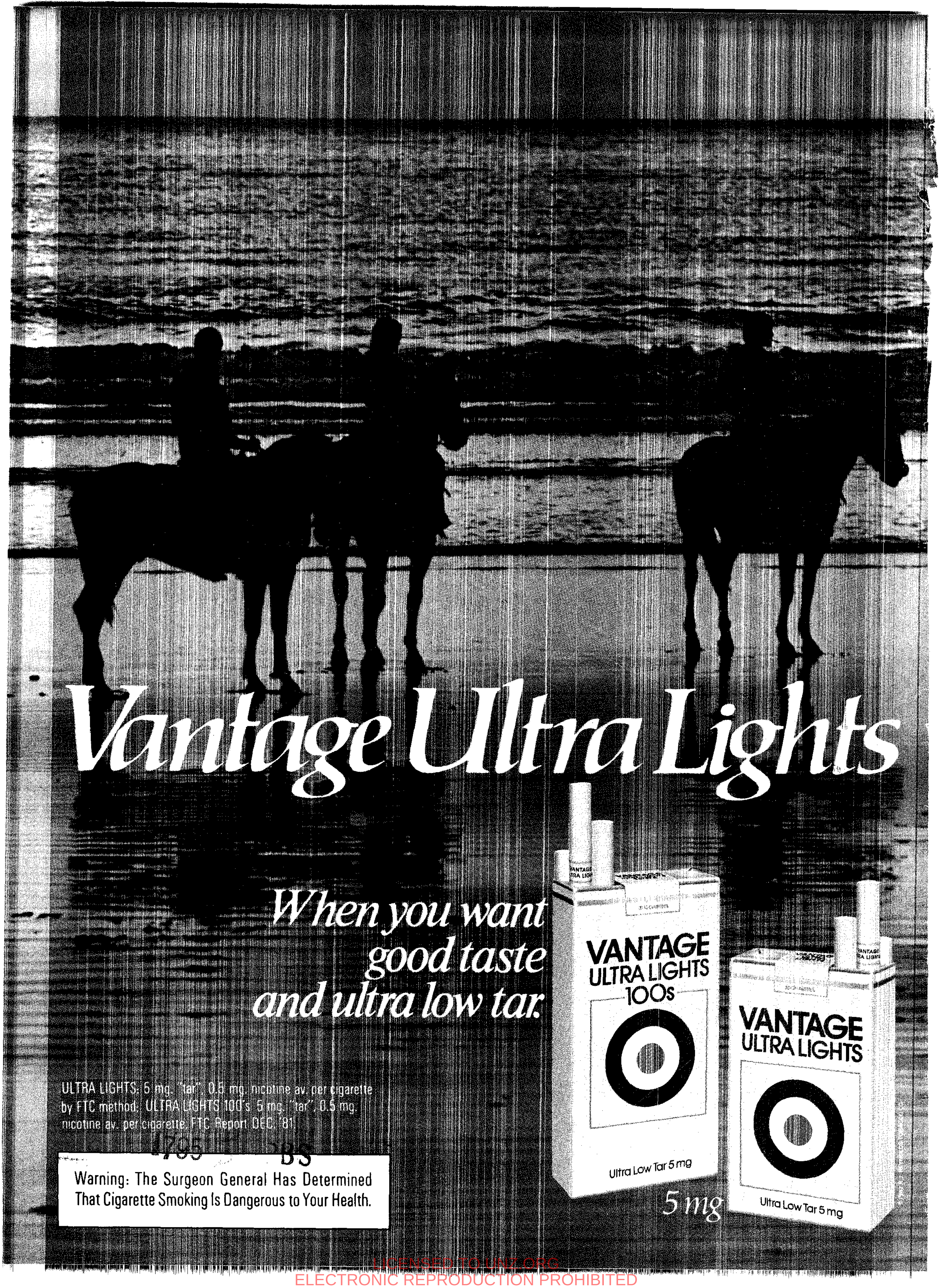
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